

# SEVEN DAYS

## Designing Women

Vermont fashion mavens take their creations to the runway at STRUT!

BY MEGAN JAMES, PAGE 30



SEPTEMBER 6-8



**SOUTH END CAR HOP?**

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"Walkable city" won't close street



**MILLENNIAL MUGGLES**

PAGE 34

A UVM profiles Potter to politics



**TASTING TEDDY**

PAGE 46

Alice Levitt eats bear

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Seven Days' Readers' Pick: 2013 BEST SKI/SNOWBOARDS

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were. Al Jazeera and Glenn Beck are not comparable. I believe in free speech, but that doesn't mean putting anyone who wants to talk on the air.

**Bruce Clark**  
ISSUE DIRECTOR

## ANIMALS DESERVE PROTECTION

[Re "Bears, Dogs and Gals" — GJ, My Abandon-Themed Laws Repealed in 2011," June 26] Who doesn't agree with state animal protection laws? Steve King (R-IA), that's who. His included a provision in the U.S. House farm bill that would repeal a variety of state laws designed to protect dogs in puppy mills, pigs and hens in factory farms, sharks, horses, and the list goes on. Fortunately, the House farm bill failed to pass, and I strongly encourage all of us who care about animal protection to encourage our federal legislators to exclude King's provisions from the final bill. America deserves to have their voices heard — not overridden — when it comes to important issues such as animal protection.

**Kate Thomas**  
SOUTH VERMONT

## MORAN MISCHARACTERIZED

I thought that Kevin J. Kelly's reference to the Morris Plan as "abandoned" was somewhat extreme in his article regarding the delay to the Burlington State Park ("Burlington State Park Construction Delayed — Again" August 26). Abandoned buildings are usually easily accessible — quite unlike the former Morris Plan. As a longtime supporter of this building, I look forward to its new life sometime soon. In fact, the Morris Plan recently hosted a ten-year art installation and occupation without error at the BCA Center on Church Street.

I do agree with Kelly that there isn't a Burlington project that gets completed on schedule. Many times it's because neighbors and/or some of the usual local cast of characters will object. The most infamous not-to-my-backyard example is the Southern Connector.

**Bruce King**  
BURLINGTON

## RE GANDY, RACE IS RELEVANT

I'm really glad someone is making gang problems a higher priority for Burlington ("Marty Allen McGowan Wants to Talk about Gangs in Burlington Ready to Listen" July 17). We all need to be aware of the presence and potentially violent repercussions of gangs. To say you can't talk about this because there may be racial profiling to be engaged, gangs tend to be racial in nature. Some are black, some are white, Latino or

Asian. Be race does enter into a particular situation. While you can't judge a book by its cover, or any individuals by how they look or dress, reading the book for a short time often reveals the story inside.

**Geoff Greenleaf**  
CALAIS

## HEROES WORSHIP

In his August 28 "Wish's in a Mess" Tim Seentz reports on an oft-stated fallacy about the two Heroes: North and South Hero. In fact, the islands are not named after Ethan and Ira Allen, but rather the entire membership of the Green Mountain Boys — the popular name of the Vermonters who fought for the colonial cause in the Revolution. These are the real 355 or so "heroes" referenced in the islands' names. I suspect many of the "Boys" would have led a heavy belly laugh at the idea that Ira was any kind of a "hero" in a way that they were not. After his successful escapades at Thomsderville, which were notably co-commended by Benedict Arnold, Ethan spent most of the rest of the war languishing in British prisons after his ill-considered attack on Montreal.

An interesting aside: History records Allen's story that he demanded the surrender of Fort Thomsderville "in the name of the Great Jehovah and the Continental Congress." Some brothers-in-arms remembered what he actually believed that night at the fort's commander as "Christ was it then, you damned old man" — for my money, a much better line than the one remembered by history.

**Tim Seentz**  
BARRE/ST. LOUIS

## CORRECTION

In last August's 21st Star Gaze column, Paul Fleming referenced the "Vermont Administration." That Cabinet-level entity should have been identified as the "Department of Vermont Affairs."

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**Stuck in Vermont:** Multimedia producer Ivo Solberger takes to the air this week with pilot and photographer Sharley Chevalier of Hittite Aviation. The two fly from Burlington International Airport to Vergennes, Basin Harbor Club in Chevalier's two-seat, single-engine plane.

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COVER PHOTOGRAPH BY DAVID SHIELDS

## CLASSIFIEDS

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# AN OPEN LETTER TO CITIZENS OF THE GREEN MOUNTAIN STATE

Dear Vermonters:

By now, I'm sure most of you have heard of our decision to shut down Vermont Yankee in the fourth quarter of next year. I can tell you that this was an agonizing and extremely difficult conclusion for us to reach. We recognize that this was not the outcome desired by our employees, our supporters, the local community or anyone who believes in the benefits of nuclear power.

Our VY employees are among the best in the nuclear industry. They have achieved an outstanding 92.4 percent capacity factor over the 30-year span of operation since Entergy purchased the station. During the previous operating cycle, the plant ran breaker-to-breaker, 493 consecutive days from refueling outage to refueling outage. And the plant is on track to repeat that again this cycle.

Our VY employees are an exemplary group of professionals who have done everything we have asked, including running this plant safely and reliably and establishing VY as one of the best places to work in the state of Vermont.

So the obvious question, why would we shut down an operationally exceptional facility run by such quality people? The answer is partially simple: the plant is no longer financially viable. There is a high cost structure for this single unit plant. Since 2002, the company has invested more than \$400 million in the safe and reliable operation of the plant.

Meanwhile, low natural gas prices have dramatically reduced power prices in the region and, consequently, expected revenues at VY. Additionally, wholesale electricity market design flaws are resulting in downward pressure on energy and capacity prices in the region, and do not provide adequate compensation to merchant nuclear plants for the fuel diversity benefits they provide.

This decision is also painful to our thousands of supporters who have been on the front lines advocating for VY and who have stood by the plant and its employees for many years. Our supporters have written countless letters, emails and blogs passionately and eloquently stating the benefits and importance of Vermont Yankee. They have stood in support at rallies, legal proceedings, meetings and public hearings to give a voice to those citizens who believe in the benefits of nuclear energy. They have offered kind words to our employees as they see them in the community. Their support has been immensely important to us, and we sincerely thank them for standing side-by-side with our employees.

As we move forward, I can say unequivocally that safety will remain a top priority through the remaining months of operation and throughout the entire decommissioning process. We are committed to decommissioning the plant in a safe, orderly and environmentally responsible manner, and the plant will remain under the oversight of the Nuclear Regulatory Commission throughout the entire process. It is our desire to work constructively with our communities, the state and others as we move through this process. You can visit [www.entyergy.com](http://www.entyergy.com) for more information on decommissioning.

Our work circumstances were different and we had better news to share. Although this is a difficult time for our employees, they are a resilient, dedicated group of professionals who will remain focused and will finish the job. On behalf of them, I ask for your support as the plant winds down its operations. Over the next several months, we will engage in a constructive dialog with elected officials, community leaders, and business groups about the next steps for us. For them, and for Vermont as we all transition to a future without Vermont Yankee. You will be hearing more from us as this process moves forward.

Sincerely,



Tim Mohr  
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# the MAGNIFICENT 7

WHAT YOU MUST DO THIS WEEK  
IN THE GREAT OUTDOORS

1

SATURDAY 07

## FLOUR POWER

Cerb lovers unite! Fans of bread, biscuits and sweets head to King Arthur Flour's Norwich headquarters for the first ever **Baked Harvest Festival**. Live music by Cheramo and Jon Gaffner entertains attendees of all ages, who participate in hands-on activities, sample tasty eats and watch cooks flex off in the kitchen. Apple challenge.

SEE CALENDAR LISTING ON PAGE 34

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SUNDAY 08

## DRESSED TO IMPRESS

Come in bedecked in mean thread and accessories? This semi-formal boogie fashion statement takes center stage at **Shilburre Museum Goes to the Dogs!**. Bands the me debuts this gothic party in which music beats friend fakes on the museum grounds and participants in a costume contest, pet parade, agility demonstrations and more.

SEE CALENDAR LISTING ON PAGE 34

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MONDAY 09

## Cerebral Collaboration

Below, Justin Vonnich's ten-year-olds' Worcester's globe in child joined faces with the members of Collections of Cultures of 2009 and 2010 and featured **Volcano Choir**. Lyrics, songs and instrumental songs such as "Monkey" inform the group's forthcoming record album, *Myque*. The show hits the stage at 8 p.m. Concert as part of an international tour.

SEE CALENDAR LISTING ON PAGE 34

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FRIDAY 08

## Happy Place

Internationally recognized Burlington-based artist **Andy Warhol** has a thing for smiley faces. They are a recurring theme in his work—including the 10-foot-high **Smiley Face** sculpture. These eye-catching, inflatable, when used by an older child, as a mobile, a decorative, a transform into when used as a thought-provoking art via child's, a camera and yet, a smiley face of the Art Hop.

SEE CALENDAR LISTING ON PAGE 34

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SUNDAY 08

## Best Foot Forward

Most people look up running shoes for a sprint to the finish line. Not the participants of the **High Road Race**. Hosted by the House of Lefkay and the Great Dane, this is a night of lighting, food, beer, music and a parade, one unlike any other. For the first time.

SEE CALENDAR LISTING ON PAGE 34

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SATURDAY 07

## Palates Meet Palettes

What better way to check out work from top New England artists than to do so while sipping locally produced wine? At the **Woodstock Art & Wine Festival**, the village gets on with its music, wine, art and a show of outdoor works, including food, glass, photography, paintings and more.

SEE CALENDAR LISTING ON PAGE 34

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FRIDAY 08

## Back to the Roots

When the Sky Blue Boys and Red Arrows and the Cabaret Group hit the stage at **Range Ranch Music & Arts**, they'll give you a taste of the region's top musicians. An evening of traditional and original folk songs, tribute to the American music that brought folk-singing and soulful singing to the forefront of American

SEE CALENDAR LISTING ON PAGE 34



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## Syria Business

**F**or months, Rep. **PETER WELCH** (D-Vt.) appeared to win for Congress to take an up-or-down vote on whether to further entangle the U.S. in Syria's long-festering civil war.

Last weekend, far better or far worse, he got his wish.

Abandoned by the Brits and losing support at home, President **BARACK OBAMA** reversed course Saturday and said he'd seek congressional approval before sending Syrian nerve gas with American Tomahawk missiles. By forcing Congress to actually cast the vote Welch and his colleagues had demanded, Obama's advisers explained, the president was calling their bluff and forcing them to own the stakes he's pushing.

That is, if Congress doesn't call Obama's bluff and reject his plan altogether.

Either way, Welch and his two Vermont colleagues, Sens. **PATRICK LEAHY** (D-Vt.) and **MICHAEL SANDERS** (D-Vt.)—will be faced with a pair of unpalatable options when Congress reconvenes next week.

Should the three liberals, who all opposed sending Iraq in 2003, support another potentially endless, nearly gas-a-sore incursion into a Middle Eastern country? Or should they abandon their president, ignore the televised images of Syrian children pushed by their own government and send a message to the world that the U.S. doesn't stand behind its own "real leader"?

In an interview with *Seven Days* Monday, Leahy sounded genuinely torn between — and pained by — the choices at hand. A business-rights warrior who's fought to ban landmines and defund rogue military units, Leahy bemoaned "the pictures of these children and innocent people, dead from [chemical weapons]."

But he also raised the specter of America's seemingly senseless engagement in Afghanistan and Iraq, questioning whether "the law of unintended consequences" would inevitably expand what's now being billed as a limited series of air strikes.

"I have no problem with the idea of stopping chemical weapons, but before I could vote for anything, I need a far better idea of where it stops," he said.

Leahy's short-term, tactical approach to this very real political dilemma has been to criticize as "too open ended" the White House's draft resolution authorizing force in Syria. But how will he vote if, as expected, the White House asserts to a serious resolution limiting the scope of a U.S. attack?

"I don't know the answer to that — and I'm trying to be as honest as I can," Leahy said.

If history is any guide, Leahy may be inclined to support a strike carried out by a president of his own party — one with whom the senior senator has closely allied himself.

Leahy voted against **OBAMA** in 2009's Gulf War in Iraq and against **OBAMA** in 2009's invasion of Iraq. But he backed **BARACK OBAMA**'s all-out, American-led mission to Somalia in 2009 and Obama's NATO-led air strikes against **ISLAMIC STATE**'s troops in Kosovo in 1999.

**LEAHY, SANDERS AND WELCH WILL BE FACED WITH A PAIR OF UNPALATABLE OPTIONS WHEN CONGRESS RECONVENES NEXT WEEK.**

Though the Senate never voted to authorize Obama's NATO-led air strikes against Libya's **MUHAMMAD QADHAFI** starting in March 2011, Leahy told *Vermont Public Radio* last month the U.S. "had no choice but to respond, especially after Gadhafi claimed he was going to have a cease fire and then set forward to actually slaughter his people."

The one time Leahy sided with a president of the opposite party on a major war powers question? Three days after September 11, 2001, when the Senate voted 98-0 to declare a war on terror.

Sanders' wartime voting record isn't much different from Leahy's, though he sounded a more skeptical note on Libya two years ago.

Roughly a week after that bombing campaign began, Sanders told *Five News* that while Gadhafi was "a thug and a murderer" Sanders was "not quite sure we need a third war" and hoped that "our military action in Libya will be ending very, very shortly."

Two months later, Sanders retorted to CNN his "reservations about our involvement in Libya" and said the U.S. was better off addressing its domestic problems than "getting involved in all kinds of wars abroad."

Sanders was on vacation and unavailable for comment as *Seven Days* went to press. But in a written statement he said

revised last weekend, the junior senator hinted that he's leaning against supporting Obama's plan to punish Syrian President **BASHAR AL-ASSAD**.

"The use of chemical weapons by the Assad dictatorship is inhumane and a violation of international law," Sanders said in the statement. "However, at this point in time, I tend to be far more from the president's side as to why he believes it is in the best interests of the United States to intervene in Syria's bloody and complicated civil war."

There's some wiggle room in there, but not much.

As a militarily junior Democrat in the Republican-controlled House, Welch would seem to enjoy less influence over a matter of war than his two Vermont colleagues. But since voting a Syrian refugee camp on the Turkish border last May, the Norwich Dem has been, by far, the most vocal member of the trio on the Syrian question.

Welch's trip to the region came at a volatile time. Shortly before he arrived, Syria's rebels reported the small-scale use of the most weapons in several cities. Days after he left, Israel launched limited air strikes against a military research center near Damascus. Meanwhile, the U.S. was preparing — or, perhaps, had already begun — to covertly arm and train the rebels.

But hearing that Obama would "Americanize what is a Syrian civil war," Welch told *Seven Days* at the time that he was "alarmed" of "immediate general politics here in BRV" who sought further intervention.

"There's no good option," he said.

What if the U.S. confirmed that Assad has used chemical weapons against his own people? Would that, *Seven Days* asked, cross a "red line," as Obama had put it the summer before?

"The president is in a bit of a political corner because of the words he used, but the 'red line' should be what's in the national interest of the country," Welch said at the time — and the politics of the president's rhetoric were far less conclusive.

But if it turned out Assad really had deployed chemical weapons — would that change Welch's mind?

"You're getting too into the weeds. First, you really are. I mean, look, the reality is it's appalling to use chemical weapons," Welch continued. "It actually creates a whole new reality if there's a wholesale use of chemical weapons [that] should be what's in the national interest of the country. But if we're forced to do, we'll have to figure

that out like the ebullient journalist pushing me to be **JOHN MCCAIN** like — I just don't think it lends itself to that. This whole battle right now is much more political at this point than it is a direct threat to the national security question."

It might've been then. But it is now — after the slaughter of so many as 1900 Syrians by suns and possibly other nerve agents?

Since last spring, Welch's advocacy on the question has focused mostly on a procedural matter, about an important one: Who should determine America's role in Syria — Congress or the president?

At a June press conference at the Capitol, standing beside Democratic Republicans such as Sen. **RAND PAUL** (R-Ky.), Welch proposed legislation that would block any military assistance or intervention in Syria without congressional approval.

The next month, after failing to insert the measure into a defense spending bill, Welch upstaged his colleagues in the House floor for deftly and to vote about the nation's ongoing involvement in Syria.

"Are we going to be congressmen and women or are we going to be cowards?" he asked. "It is the cowardly path to avoid taking responsibility for a momentous decision that we know at this moment is upon us."

His colleagues didn't listen, but Obama eventually did.

Now faced with the momentous decision he called for, what path will Welch take?

He, too, was on vacation when Seven Days went to press, and a statement his office released over the weekend was even more vague than Sunday's. In it, Welch said he was "pleased" that Obama was finally seeking congressional approval. Beyond that, he committed only to being "an active participant in the forthcoming debate."

Given his rhetoric in recent months about the pitfalls of "Americanizing" Syria's civil war, you'd think he would be a lay-up "no" vote. But Welch has only once been asked to authorize the use of force since he was elected in 2006 in no less Iraq War pheromones. That was in June 2011 when, unlike the Senate, the House staged an up-or-down vote on whether to retroactively authorize the Libyan intervention.

Along with 123 others — nearly all fellow Democrats — Welch voted in favor of his president's war, while 295 Republicans and Democrats voted against it.

Welch's reasons for supporting an another Arab conflict? For one thing, he argued in a floor speech, retroactively endorsing the Libyan strikes resuscitated Congress' power over the executive branch. Samehane.

What's more, he said, the NATO

campaign was designed to be "moving lines in Libya."

"That mission is necessary to avert a humanitarian disaster," Welch told his colleagues. "Then, the mission has broad transnational support — including from the Arab League. There, the U.S. role is limited to support. No boots on the ground."

What happens when you apply those metrics to Syria?

Let's take them in reverse order. Obama promised Tuesday that his plan "does not involve boots on the ground." As for international support? Clearly there's less of it for a Syrian operation than there was for Libya.

And what about that humanitarian disaster?

It's simply impossible to argue that the humanitarian crisis in Syria, where the United Nations has estimated more than

100,000 people have perished, is any less severe than it was in Libya, where as many as 25,000 were killed — especially given Assad's possession of and clear willingness to use chemical weapons to murder his own people.

If preventing a "slightest" was a reason for Welch to support intervention in Libya, and asserting a "humanitarian disaster" was a reason for Welch to do the same, will the two feel bound by their own arguments once that war's not?

Maybe. But maybe not.

Perhaps they'll summon their inner Emerson and rightly note, "A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines." Not to mention as if-righteous political columnists, as Ralph Waldo surely must be told.

Perhaps they'll argue that Syria is simply not Libya — that it's a far greater cause with a far less certain conclusion. About that they'd surely be right.

Whatever way the wind blows Vermont's congressional trio, the stakes couldn't be any higher: If they vote yes and drag the nation into the next Vietnam, they'll pay the price. And if they vote no only to join their hapless president in watching more innocents lose their lives, they'll surely regret that, too.

Pick your poison, gentlemen. ☺

**Disclosure:** Paul Heister worked as Peter Welch's communications director from November 2008 to March 2011.

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## Burlington's Cops and the Art Hop Clash Over Views of "Safety"

BY KEVIN J. KELLEY

**T**his weekend the annual South End Art Hop will bring thousands of people to Burlington's artsy coffee Pine Street corridor, where they'll stroll from gallery to studio, to an tree house, to food trucks and a fashion show. It's an end-of-summer celebration of local creativity.

But there's another way to look at the city's biggest "street" festival of the year, during which parties have to share that street with cars.

"It's an accident waiting to happen," warns Adam Brooks, director of the South End Arts and Business Association, which puts on the Hop. At last year's event, Brooks says, the unsafe conditions for pedestrians "pretty much scared me to death."

For safety reasons, Art Hop organizers have asked the city in each of the past five years to close off parts of Pine Street to vehicular traffic on the Friday and Saturday nights of the festival.

And for other safety reasons, every year the city has refused.

Mayor Mire Weinberger talked up the Art Hop during his campaign for Burlington's top job. Last summer, his chief of staff, Mike Kasanick, said his boss was "working on" the problem of closing the street for a few hours during the event.

But it didn't happen in 2012 and won't for this year's Art Hop, either.

Weinberger appears to be on the Art Hop's side. On August 30 he emailed, "I sympathize with the event organizers' desire to expand onto Pine Street." And in a memo presented to the Board of Finance four days later, he noted the Pine Street corridor is dangerous for walkers and cyclists in ordinary circumstances, citing "recent incidents on Pine Street in which pedestrians and bikers narrowly have avoided serious collisions with moving cars."

The mayor also said in that message that the city has been pursuing "with considerable urgency" state funding for the installation of several "pedestrian-activated, rapid-flashing beacons on Pine Street." When the beacons are

Pedestrians walking down Pine Street during Art Hop 2013.



installed in mid-October — six weeks after the Art Hop ends — they "will make an immediate impact on safety," Weinberger informed the board.

It appears the pedestrian-activated beacons were a key factor in the Hop was made safe by the mayor but by the city's police and fire chiefs. "I respect the effort and process the chiefs applied to the decision, and I support them," Weinberger declared in his August 30 statement.

A day earlier, police chief Michael Schirring emailed that he and fire chief Seth Lasker "have looked at all known alternatives and do not believe that it is safe or prudent to close traffic on a major north-south thoroughfare in the city." Pine Street "provides the primary means of access to all emergency vehicles and responders to large neighborhoods."

The Queen City's top cop goes on to offer a couple of scenarios involving potentially life-threatening incidents.

"Imagine," Schirring urged, "we agreed to close a street such as this and there was a fire, a medical call, a person choking, a law enforcement emergency, or any one of a host of other things that occur daily across the more than 45,000 responses our departments make annually."

Imagine further, Schirring suggests, that the response to such an emergency was delayed "even by one minute as a result of the inability to access neighborhoods located off Pine Street without taking an alternate route." That could produce "a tragic outcome," he warns, "and would undoubtedly generate a different series of far more serious questions."

Here are a couple of hypothetical ones: On Monday, parts of Burlington's Main, St. Paul and College streets were closed for the Crittenton bicycle race. What if there was a fire at the Flynn? A kidnapping at Hempstead? How could public safety vehicles possibly get there?

No pedestrians or cyclists are known to have been injured by cars during the 20 previous Art Hops, but that doesn't make it safe or prudent

to allow motorists to proceed as though nothing special were happening on Pine Street, Brooks says. The Art Hop's lead organizer suggests it should be possible to clear the way for emergency vehicles while redirecting regular traffic for a few hours on Friday and Saturday night.

Furthermore, South End neighborhoods are all accessible from the east, via St. Paul Street and Shelburne Road.

Does the city's car-centered position on the Art Hop contradict Weinberger's oft-stated commitment to making Burlington a more walkable and bikeable community? Brooks declined to comment.

Chapin Spencer, who until last month headed Chittenden County's leading pedestrian and cyclist advocacy group, also refrains from taking a position on closing Pine Street for Art Hop. Weinberger recently appointed the former director of Local Motion as chief of the city's department of public works. In a Labor Day interview, Spencer would not say whether he views current Art Hop conditions as dangerous to the event's participants.

Spencer's successor at Local Motion also avoids criticizing Weinberger's stand in support of uninterrupted traffic flow during the Art Hop.

Jason Van Drinsche, the group's interim co-director, said in a telephone interview last week he "would love to see" Pine Street closed to private cars during the Hop — "if it can be worked

out to everyone's satisfaction, including access by emergency vehicles."

The Local Motion endorses the perspective put forth by Schirling "I completely buy the argument that Pine Street is in need of emergency access," Van Drinsche says.

But he also shares Brooks' worries regarding unsafe conditions for Art Hoppers. Pine Street's sidewalks "are very narrow for the number of people who go to Art Hop," the Local Motion leader noted. In fact, there are no sidewalks on the west end side of Pine Street in the area where Art Hop activities are centered.

Local Motion is co-operating closely with the Weinberger administration on several initiatives not related to the Art Hop. The group sees itself as a partner with the city, not as an aggressive advocate for potentially controversial actions to reduce dangers to walkers and bikers.

"I don't think this is a case where being aggressive makes sense," Van Drinsche says in regard to efforts to open Pine Street to walkers during portions of the Art Hop. "We have seen from open streets across the country that success depends on broad cooperation."

Transportation planner Nicole Leach, who manages the city's pedestrian and bicycle programs, says she sees the proposed closure of Pine Street to cars as a topic of "a conversation worth having." But she says Weinberger did not consult her in regard to traffic safety issues during this year's or last year's Art Hop. ☐



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ON THE  
ART HOP  
CONTRADICT  
WEINBERGER'S  
OFT-STATED  
COMMITMENT  
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# Mayor and Media Rub Barre Massage Business the Wrong Way

BY KEN HEARD

**B**ai Xia Zhen speaks almost no English. But the language barrier doesn't stop her from expressing how she feels about negative portrayals of her Barre massage business.

"Stop, stop, stop!" the Chinese-born Bayville

Bai's American husband, Brian Millard, had no trouble translating the anonymous text message his wife received two weeks ago on her cellphone: "I'm happy and want to rub it." The 59-year-old Vermont native suggests a Seven Days expose about unscrupulous Asian massage parlors in Chittenden County (recently launched a witch hunt in Barre that has burned his wife — who is a Chinese nurse, not a Korean sex worker — and their fledgling operation).

On July 1, the 46-year-old Bai and Millard opened Chinese Massage of 303 South Main Street. The couple advertised their business with a simple, hand-lettered sandwich board on the sidewalk outside the storefront they share with a two-story radio equipment dealership. The place stays open late seven days a week, but displays none of the security measures — cameras, electronic alarms and obscured windows — typical of illicit massage operations.

Just three weeks later, Barre Mayor Theron Lauson asked the city council to consider an ordinance regulating professional massage therapists in the Granite City. Lauson said the measure was prompted by the Seven Days story



Brian Millard

about three Chittenden County massage parlors suspected of criminal sexual activity and possible human trafficking. All three establishments closed within two weeks, so did a fourth not named in the original story. The husband of one of the businesses, Hanmyeong Spa in Williston, was later criminally charged for his alleged involvement.

In central Vermont, WCAX, WPTR and the Barre-Montpelier Times Argus

covered Lauson's efforts. Some of the television footage juxtaposed images of the suspect massage parlors in Chittenden County with those of Barre's new Chinese massage business. One showed that hiding behind a door to avoid the TV camera.

None of the stories accused Bai or Millard of any criminal wrongdoing, and all three media outlets returned later to hear Millard's side of the story.

Nevertheless, Millard says being associated with suspect businesses in Chittenden County, along with two other recently-banned Asian massage parlors in Bennington, was enough to scare away most of their clientele.

"They came up here and embraced my wife, then ran a feature I didn't even know about. And business just stopped for four days," he says.

Millard places blame not on the media but at the feet of Barre's mayor, whom Millard accuses of "racial profiling" and "ruining" him and his wife's reputations. He is considering legal action against Lauson.

"He targeted my business and put us on television. He didn't even talk to us. That word, 'Chinese,' he says, pointing to the hand-lettered sign outside, 'led the mayor of this city to call up [the press] and ask them to come here'."

Lauson calls these accusations "misinformation" and says he "absolutely did not" see the media on Millard as his, nor did he make any allegations in council meetings about the nature of his business.

"I understand his concerns, but we're not talking about a specific gender or race," Lauson explains. "It wasn't the word 'Chinese' that piqued my interest. It was the word 'massage.'"

Lauson's 10-page proposed ordinance would have banned certain conduct in massage-related enterprises, including serving underage clients, full nudity and the practice of teaching clients' breasts, buttocks or genitals. The ordinance also would have required all massage

PHOTOGRAPH BY KEN HEARD

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## BUSINESS

therapists and their employees to pay a \$35 annual registration fee, be fingerprinted and photographed and undergo criminal background checks. The measure, which is similar to some enacted in municipalities elsewhere in the country to deter unscrupulous massage businesses, was strongly opposed by Barre-area massage professionals.

After speaking with Secretary of State Jan Goudeau, who oversees Vermont's Office of Professional Regulation, Luzzon says he's abandoned his ordinance effort. He says he's heard state lawmakers will likely take up the issue of licensing massage therapists when the legislature reconvenes in January.

"We license hairdressers, we license barbers and we license tattoo artists and chiropractors," Luzzon adds.

### THE DAMAGE IS DONE. MY WIFE WEARS A SCARLET LETTER.

BRAM MILLARD  
CO-OWNER OF CHINESE  
MASSAGE IN BARRE

Barre police chief Tim Bombardieri re-

perts on complaints related to this or any other massage business in the city. But he and Millard said they continue to experience harassment they suspect is racially motivated. In recent weeks, the couple's sidewalk sign was stolen. One person came into the business and threatened him. Another received a 30-minute massage, only to halt due to the door without paying.

Millard notified the police about the offensive text message his wife still has on her cell phone. Neither of them has received one since.

Because he speaks both English and Millard speaks no Chinese. Seven days blind professional Chinese interpreter Lai Peng to translate the interview. But said she came to the United States from her hometown of Fuzhou, a city in southern China, where she spent 10 years working as a nurse and massage therapist as an acquaintance clinic. Many of her previous clients had been stroke victims, she explained. Before

becoming a nurse, she said she worked as a school librarian.

Millard said he and Lai met over the internet on a website called Anna Sore Dating, which provided Chinese-to-English and English-to-Chinese translations of their messages. Millard traveled to China three times to meet Lai and her family before proposing to her.

The couple was married in China in November 2009 and moved to Vermont in May 2011. Millard claimed he had to file three applications with U.S. Citizenship and Immigration Services before Lai was granted a green card. He said the process was time-consuming and cost him more than \$70,000. He said USCIS "thoroughly" investigated the couple for about three years due to the high number of fraudulent marriages that occur between American men and Chinese women.

During the interview, it was evident that Lai didn't know exactly what had been said about her business but "it's not good — something about a sexual encounter," she said.

Asked if she provides anything other than massages, she laughed and shook her head no. She said that whenever she's working, she never wears dresses or skirts because she doesn't want to give her clients the "wrong idea" or a "bad impression." Adding that her husband is almost always asleep while she's working, she said, "How could I be anybody, as your newspapers say and not feel ashamed?"

But she had to get her business up and running again so she could continue paying her 22-year-old son's college tuition back in China.

"I don't know why she hasn't left and gone back to China, she may well do that," Millard said with a sigh, after his wife left the room. "The damage is done. My wife wears a scarlet letter. We can go to Walmart and someone can say, 'Look, there goes that woman from the massage parlor. She is a prostitute.'" □

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# Steal Wheels: Would a Police Registry Reduce Bike Thefts in Burlington?

BY CHARLES SCHMICKER

It wouldn't surprise Gail McCormick if the teenagers snooping under his porch two weeks ago were the same ones who stole his gray 2006 Specialized Rockhopper mountain bike last spring.

On neither occasion did McCormick actually see the perpetrators. But thanks to a 24/7 security camera he rigged up after the initial theft, he now has grainy video of what appear to be two young, white men with flat-brimmed caps scooping out the bottom side of his porch on North Avenue — exactly where his bike had been resting before it was stolen several months earlier.

"It seems like what's happening, at least from the pictures I have of the guys, is they were probably just going up and down the street and seeing what was unlocked," McCormick says. "Probably bikes are the main things that aren't locked up."

McCormick works as an electrical engineer, a job he got after graduating from the University of Vermont in 2009. Ordinarily, he says, his bike would have been locked. But he was too tired to make the effort that evening. Once he realized his ride had been stolen, he filed a report with the Burlington Police Department and posted notices on his Front Porch Forum asking neighbors to keep an eye out for it.

But neither effort brought his bike back, and after a friend had some surveillance video from his car while visiting several days later, McCormick decided to set up surveillance. He has since sent the image to Burlington High School for identification — the "thieves" looked like teenagers — and improved the resolution on his camera. The goal, he says, is to get a better image of the two that he can pass along to the police — "or, to just bring them to the police myself."

McCormick may seem like a well-meaning vigilante, but these days, he's not the only one with stolen-wheel woes. In the same week those guys strolled into the crashers of his camera, seven people posted to the same Front Porch Forum about pilfered bicycles. One had recently had a bike stolen, while others were posting tips about preventing bike theft. Burlington police also weighed in, issuing a recommendation to residents to lock their bikes or store them inside.

This summer, 127 bike thefts have been reported to the city police



department, up from 92 during the same time period last year. In Scott Davidson's suggestion at least part of the reason for the increase in theft reports may be a new online reporting system.

Exact as, the potential migration of students to area colleges this month may portend an imminent bump in the thieving. During this month in 2013, the University of Vermont police department received 30 reports of stolen bikes, almost triple the numbers reported in August or October. In September 2013, UVM police reported a similar, if less dramatic, spike.

Every bike shop interviewed for this story instructs customers on the importance of properly locking bikes. But after one week in which North Star Sports — a retailer of new and used bikes on Miss Street — had to turn away eight people trying to sell their cycles that appeared stolen, the owners of the store made a bid for official help.

Appearing before the Burlington Police Commission last Tuesday, August 28, Pat and Jay Miller asked the department to

**IT'S A BIG PROBLEM,  
AND IT'S REALLY NOT GETTING  
THE ATTENTION IT DESERVES.**

GLENN EAMES

recreate a resource that used to be available to new bike owners: a citywide bike registry. A system like that, they argued, might help prevent thefts.

For several decades, the city required new bike owners to register their names on a index maintained by the police department. In fact, the owners received etchings — at one point, even a license plate — for their bikes. About four years ago, though, the city decided the system was not as effective way to track bike thefts because few bike owners registered their rides. Looking at other cities that had abandoned similar systems, Burlington decided to do the same, passing a municipal ordinance to eliminate the requirement.

North Star Sports now electronically

stores the names of their customers and serial numbers of the bikes they purchase. But during a time when their customers crashed last year, Pat Miller now believes that an old-fashioned paper trail may be the way to go.

"We really felt it cut down on the number of bikes being stolen," says Miller. This year, she adds, the store has seen an "extraordinary" number of used bikes of questionable provenance.

Miller says a retailer's role is not just to sell bikes but to "make things better for individuals that have spent their hard-earned money to purchase a bicycle." These days, she told the commission, that should include keeping those bikes off the streets, where they are "often traded for drugs. We know that. We see that every day being done downtown."

If Burlington police had access to a record of bike ownership, the Millers reason, it might streamline the process of getting a recovered bike back to its original owner.

Responding to the Millers' request, police chief Michael Schirring said that his department used to tap an online database of stolen bikes created by UVM, with Local Motors, a nonprofit organization founded in 1999 to promote biking and other nonmotorized modes of transportation. Police officials feed information to the database about bikes reported stolen and restricted residents on how to use the reporting mechanism themselves. Local Motors then made the information available to bike shops in the greater Burlington area, so they could be on the lookout for stolen wheels.

But about a year ago, says Jason Van Throesche, Local Motors' director of advocacy and education, the nonprofit group and the city police department concluded that the online registry was not really working.

"We hadn't seen people here registering bikes, really for years," Schirring explained at the commission meeting, adding that thieves make a habit of searching out serial numbers. Because of that, he said, the department instructed its officers to stop using the system.

Nonetheless, Schirring did not dismiss the Millers' request. "We've certainly not opposed to having a partner shop with this bike shops to come up with an online registry," he said. "The key is that it has to be low maintenance."

## SEVEN WAYS TO KEEP YOUR WHEELS

1. Always lock your bike.
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4. Use a lock that can fit around your frame and front wheel.
5. Park your bike on highly-trafficked areas.
6. Take a photo of your bike and keep details like location, your bike's serial number to share with police if it is stolen.
7. Be a sharer, because you can't protect your bike without your share.

of stolen bikes that allows criminals to report thefts online.

Glen Eames, owner of Old Spokes Here on North Winslow Avenue, recommends a different approach to bike preservation: "Think like a thief!"

Steering one of the biggest used-and-rebuilt bike shops in the area, Eames says there are red flags when a person tries to sell him a stolen bike: a frame that doesn't match the seller's height or that supposedly came from a store he knows doesn't carry the model.

"It's a big problem, and it's really not getting the attention it deserves," Eames says of the response to the bike thefts in the area, imagining the backlash that would accompany comparable rates of car theft.

He recalls a time when his shop recovered a bike that had been stolen from one of the employees of Strick, another shop that sells bikes on Main Street. Eames called the Strick worker and a police officer to the store to meet the man who was trying to sell the bike he said he had bought five weeks before.

"We had recovered the bike. We had the owner, the seller and the police," Eames says. But after talking for a while, the officer let the seller go. "We've had guns, drugs and other problems," Eames acknowledges of the problems police must contend with regularly — explaining that he isn't pointing fingers. "But it was odd to see him go."

Eames recognizes that bike theft, generally speaking, is "a disappointed crime, a crime of opportunity and probably drug related" and not part of some large, dangerous, criminal syndicate. What he'd like to see is the addition of more bike racks and some kind of an orientation for new students in the area about the proper way to lock a bike. Maybe, he suggests, as AmeriGoops VISTA volunteer could fill that role.

Scholarship companies has department a approach to bike theft: to that of any other crime but concludes that it doesn't always rack at the top of the list.

"Things are certainly prioritized in terms of severity day to day, but all crimes in which there are subsidiary factors, evidence or leads, are fully followed up on," he says.

According to Megan O'Neil, a detective in UVM's police department who has helped implement the registry with Local Motors, finding thieves isn't simple.

"I would say that bike thefts are one of the hardest things to catch," she says. "People will sell parts just on the street for 10 bucks or stuff, and that's hard to track." ☐

"That may be easier said than done. 'Law enforcement' are not words Van Deesche associates with his experience of running the online registry over the last few years.

"When it works, it's great, but it crashes a lot," Van Deesche says of the base-bus online resource, which is basically a Google spreadsheet on a password-protected page. "One of the lessons we've learned in the process is that it's relatively tough to create something that is cheap and simple for a wide range of people."

The university police still use the resource as a way to keep records of stolen bikes, complementing their own online crime-reporting system. Strick in Burlington says it, too, but he acknowledges that their sometimes face technical issues when trying to do so.

Van Deesche says a registry can't replace the common sense that dictates where and how to store bikes securely.

Using the term "low-hanging fruit" to describe poorly protected wheels, he notes, "Really, the most important thing to reducing the chance of a bike getting stolen is to lock it up really well — not with a cheap little cable lock — to something solid."

Van Deesche warns against the belief that police aren't doing enough to stop bike theft, adding that he has been conducting trainings for officers all summer in bike-lock safety and they've been conducting public safety trainings.

"We have done a better job at encouraging people to report in more detail their bikes, serial numbers, etc.," Davidson says, explaining that defining your bike as a "blue Trek" doesn't give officers much to work with. He recommends sending photos and mentioning details such as "the Magic Hat sticker on back."

Although the department has stopped using the Local Motors registry, it does maintain an internal database

## CRIME

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CELEBRATIONS

## OBITUARIES

Antoinette G.  
Monte

1817 JESSIE WEST FILM  
SEASIDE, ILL.

Remember how Fred I tried on  
Sundrily it seems like I couldn't  
go fast enough, driving to  
Kennedy [left] 57W at 2:15  
and left at the gate by 1:30  
single shopping and traffic  
and finally flying to Fort  
Myers. When I arrived at  
Hogeye my Mom was wait-  
ing comfortably. She could  
have me and responded but  
her eyes remained closed. I  
kissed her forehead, told her  
I loved her and played some  
Johnny Nash off my phone.  
She passed the next morn-  
ing peacefully without pain.

November 2, 1977 in Brooklyn, N.Y. Hirschowitz, Joffe and

Hyacinth Gulls were from  
Tennessee as collected from  
an northwestern Gulf State.  
There are of 16 brothers and  
sisters, the very predominant  
by Marie, Jack, Joseph, Rose  
and Mary and she is survived  
by Alvin and Gladys. Gail  
and Alvin, family gatherings  
of the Gents, annual sum-  
mer picnics at Bald Lake  
State Park were very large  
affairs. In 1940s and 1950s  
and 24 cousins ingested  
in order. Bird management  
activities, played birds  
and in the same great food  
beginning with eggs and  
bacon for breakfast over an  
open fire and ending with a  
well deserved

Ann met, and fell in love with Michael S. Monte at an early age. Mike Monte was the son of Salvatore and Pasquale Monte, who were from

Cekirge is a mountain town in northwestern Sicily. The 4 boys (Barney, Joseph, Michael, and Wayne) I worked for the Gentiles in what was then a very poor, more rural part of Brooklyn dirt roads, open fields, garages, shacks and wellheads were dominant when both families started out.

Everyone wins a silver medal.

Together Mike and Ann raised four children: Paula Salvatori, Olympia and Michael (the only boomer). There are 10 grandchildren and their spouses, and 12 great-grandchildren. And the family once princely sailed in a now-ghosted yacht with Colonel Nicolas van Gennep, Erik Tenkate and Ben West (both San Francisco Indians) in Colombia and near a couple of Vikings.

My Plots included were working people who loved life and family most of all, who laughed and ate and sang and danced as often as they could.

My Dad taught me to  
work hard and complain  
despite the adversity and  
to suffer no fools. My Mom  
taught me how to love and  
live and laugh and when  
fun so that it felt like other  
people say. And to enjoy life's  
melodramas.  
I will never miss them both.  
Love you Mom.

— **Reflected Illnesses**Leigh Wren  
Butler1975-2013: [ANNALS](#) [NY](#)

Length When Grown: 30  
 4 mil on August 3, 2013, in  
 Evaluation on 30

She is survived and lovingly missed by her parents, James and Mary Butler of Aiken, S.C., her maternal grandparents, Roy and Maryann Osborn of Huntsville, Ala., many relatives and friends, fellow University of South Carolina, Mr. Ponder. She was also leaving behind her son, Lee Butler and Lee Butler Fincham.

Leigh was born on August 1 1973 in Huntsville. She moved to Oak Ridge, Tenn., in 1990 and then to Aiken, S.C., in 1995. She graduated from South Aiken High School in 1993 where she played flute and piccolo in the school band. She was known for her fabulous voice in music.

and engaged being a DJ at an alternative radio station in college. She graduated from the University of South Carolina in Columbia in 1997 with a degree in journalistic photography and journalism. After a summer internship at the Farm Sanctuary in Watkins Glen, N.Y., she moved to Burlington in 1997 due in part to her love of the local music scene.

Her resume includes diverse water artistic skills and included stunts at Auburn, Ciment, customer service for the Perfect Potable maker and most recently work as an insurance agent for

Wicks and Karamitov. She married Jim Karamitov on July 11, 2004. Together they started and run Wicks Seed Farm until their divorce early in 2013. Leigh was also known for her love of animals, and they raised birds, dogs, goats and chickens among other creatures. At her wedding ceremony and in her will she stated that she would sell her home and the property around it including crops, bird spurs, special pens, jewelry and clothing. She always maintained her love story and philosophy for her sons, and her daughters knew no bounds and ranged from swimming, hiking, guitar, ice skating, snowshoes, snow sleds and snowshoes. Her artwork was shown in several nearby galleries including most recently at the S&W Gallery.

A celebration of Leighs will be held September 24 from 11 a.m. to 4 p.m. at Bull Run State Park. Friends are invited to bring memories and a vegetarian dish to share. Souvenirs in Leighs memory may be made to the Art House in Croftonburg.

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## Returning Native Son Participates in Painting Project to Benefit DJ A-Dog

BY PAMELA POLSTEN

**H**undreds of friends and fans in the club scene have rallied to raise funds for OJ + MOM, aka ANTHONY WILLIAMS, since he was diagnosed with leukemia late last year. This Friday at the **SMASHING AND SHIP**, a pair of artists steps up. And if all goes well, so will are a more patron, at an auction for a set of six acrylic works on 30-by-30-inch panels created over the past few weeks by **JOYCE CAMPBELL** and **ROCKY BASS**. Joy Greco

Actually, the final three layers — of night that make up the paintings — will be applied here before the studios outside BLACK BOX SETTING ART SUPPLY on Pine Street. The brightly colored parallel molding, urban and floral motifs were inspired, Gross says, by the personalities of A'Deer and his girlfriend, JESSIE BOURGEOIS.

"I'd love to get \$5000 for the whole thing," says Garoux in an interview at his second-floor studio above Black Horse. The artist, who arrived this summer to assist his mother following an opera fan, has been working on the mixed-media pieces for the benefit and a number of other drawings and paintings. He's been getting caught up on the Barbington scene, too, meeting Black Horse owner

JOHN SHERS and such kindred-spirit artists as Campbell and Clark Deane.

Born and raised here until age 13, Gossau, now 34, lived in Tampa, Fla., before heading to the University of Houston for an MFA in printing. He describes the program as an eye-opening experience. From "going in circles, not sure what I was doing," Gossau ventured into a new art world shaped and fueled by "serious money — as he puts it, "rich old guys whose wives started funding up and creating an art infrastructure," including galleries, museums and art directors.

And Houston has been good to him. In addition to having earned his degree, in 2001, and developed his neo street-sophisticate style, Giroux just had his first solo show, titled "Ideas Are Free," at the city's Davis Borden Gallery. In typical artpeak, the gallery thus explains the work in part: "Giroux's work adheres to a clashing of formalist, arbitrary gestures that reference high modernism along with hedonistic imagery culled



from the bowels of American pop culture." A review of the show in the *Florida Free Press* reveals that even to "Highbrow meets lowbrow."

Neither of these descriptions, of course, gives a clue to how Gross constructs his surprisingly complex

works — think taping, stripping, scraping, painting and sometimes collaging. The artist is happy to talk about both the mechanics of and concepts behind his art.

Case in point: one of the works now hanging in his temporary Burlington quarters, a 38-by-49-inch acrylic-on-canvas painting titled "Mostly Ts, Ns, and Ss." Dramatically rendered in austere black and gray, the work was executed in multiple layers, with

THIS TRIP TO VERMONT  
HAS PUT THINGS  
IN PERSPECTIVE

it fathomless depth. One of the layers is a scattering of patterned discs Gerson created with a lin block he found at Bellows.

The decorative, rubber-stamp look of the disc makes it less likely a viewer will pick up on Giroux's own reading of it.

## An Afternoon With Hoff and the World's Largest Harmonica-Case Collection

THE UNIVERSITY OF CHICAGO

**O**n a recent Saturday afternoon at the Burlington Farmers Market, 7-year-old Henry Adrian is tending to a display of artificial harmonica cases. "Do you want to know anything about them?" he asks a researcher.

The cases are intriguing, but they're not Henry's — they belong to an **unknown**, or "thief," as he's more commonly called. The eccentric, beanie-wearing 67-year-old is owner of the world's largest collection of handmade harmonica cases — which, in case you were wondering, aren't for sale.

That is the fourth summer Hoff has exhibited at the market. And he has help from Henry a big Hoff fan whose parents let him hang with the collection while they roam the stalls. The cases, says the little helper, who's dad is a member-truck driver and room ar-

Croca, "are really awesome, and they're inspiring to me as well."

Moat starts a lightning fast tour of his collection (only about 100 of his more than 450 cars are here today). Here's one made from an antique gunpowder flask — half insurance case, half drinking flask. Here are three "strange dolls" by Burlington artist **RENA BORNHOLD**, including a New Orleans-style roadoo doll whose hormones case opening is discreetly located under her skirt.

Henry follows Hoff breathlessly as he shows off various creations. "What about the Brother John one?" he suggests eagerly. Hoff obliges and reaches for a self-portrait of a Jamaican artist carved out of wood.

Heff, who works for AARP and spends winters in Washington, D.C., and summers in Burlington, has been campaigning harmonica cases since

HOFF INSPIRES  
A LOT OF LOVE  
AT THE LITTLE FARMERS  
MARKET STAND.



2005 It began innocently: After learning to play the harmonica 10 years ago, he discovered a dearth of cases available. Then, at the Southwestern Craft Fair, he met an artist willing to make one for him.

case is located in his Burlington market display — it's beaded and simple, quaint compared with the extravagant cases he's accustomed to.

Hoff has harmonica cases from around the world, as well as by Vermont

artists such as Jane Birkin, Aaron Stern, Garth Hewlett, Curry Edwards and John Brockle Harrison, a Wisconsin fiber, has made two cases in the shape of fuzzy Hoff dolls, complete with miniature felt harmonica cases around their woolly heads.

Some cases serve multiple purposes, such as the functioning glass paper from **WERN GALLERY**, a kaleidoscope case, a helicopter case with spinning blades, made from orange Fanta bottle case.

pattern is central. "For whatever reason, I've tapped into that magical, occult, belated gypsy culture," he says. But a viewer might look at this painting for a long time without getting that impression, or guessing that the curvy topographic overlay of the titular "To, No, and So" draws its letters from the word Saturn.

Groot is quick to note that he knows "absolutely nothing about satanism" — even if he did grow up listening to heavy metal. Rather, he's attracted to iconography itself. "All these are meant to convey these powerful symbols, but they're twisted," he says. "It allows me to be subversive."

If Groot's imagery is subtly confrontational, he insists, "There's a beauty in those subversive things that people don't want to talk about."

Indeed, many viewers might look at these works and register simply the aqueous swirls of abstraction, or perhaps the primal resonance of symbols. Groot's works incorporate both sensuous and a more playful sensibility — one that seizes upon found materials and archly mixes the observable environment. Well,

highbrow and lowbrow. On his website, the artist suggests an operative motto for his work: "More Mystery. Less Hype."

While his time in Burlington this summer has been artistically productive, Groot has had a deeply personal experience as well. "This trip to Vermont has put things in perspective," he says, referring to his mother and his childhood friend A-Dog, as well as to the new friends he's made. "It's been emotionally overwhelming. It's a reaffirmation."

If the previous summer for A-Dog fundraisers in any indication, Groot and Campbell should find affirmation from the visual arts community, too.

Groot notes that the six artist-led panels will be auctioned off separately, but "if anyone steps up and wants to buy the whole thing, we'll do that." ☺

**1** Live painting by Jacob Campbell and the G-root, followed by an auction on Friday September 6, 6 to 10 p.m. at Black Horse Fine Art Supply 207 Pine Street, Burlington. Info: 802-402-4022; blackhorse.com; jay@blackhorse.com; facebook.com

Money, a pearl-necklace case, and a conspicuous wind-up toy case. "It's designed to have no clerical interference, so it even works when you're wearing it," Hoff explains.

Hoff requires a lot of love at the little farmers market stand. "He's a very special man," says Kanna Rhee, a frequent visitor to the harmonica store, who has stopped by to say hello.

And he's essentially branded himself. As part of his guidelines for commissions, Hoff requires that artists incorporate his nickname into the back of each case.

At the market, he's dressed in Hoff away — a blue T-shirt with a Hoff harmonica hovering over the state of Vermont, a red and black knitted skullcap, Superman socks, Converse All Star high tops painted with an image of his face, and a bolder made for beer cans

(he says it forms a baritone) around his hips.

On his wrist, Hoff wears a bracelet filled with photos of his new grandsons, Ethan. A few young women stop by the collection, and Hoff hands them his bracelet. "Find the harmonica inspired by my grandsons," he says.

Then he shows off a glittery case. This one is covered in mail from the San Juan Islands. On the back, Hoff's name is written in ashes. "My dog Chance died a year ago, after 15 years of glorious companionship," says the harmonica man. "Now Chance travels with me wherever I go." ☺

**1** Hoff shows his harmonica collection at the South End Art Hop on Friday September 5, 3 to 5 p.m., and Saturday September 6, 10 a.m. to 1 p.m., at Corner Market & Lugs in Burlington. info@cornermarket.com

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## A Genealogy Library in Colchester Tells Vermonters Where They Came From

BY KIMM J. KELLEY

**H**er red hair was one of the mysteries of history that led **BRIGIANA WILLARD** to the **VERMONT GENEALOGY LIBRARY** in Colchester. "No one else in my family heard her," she says. "I wanted to find out where it came from."

Two years ago, Willard used the opportunity of a senior project at Champlain Valley Union High School to delve deep into her ancestry, consulting the copious resources available through the library housed in Fort Ethan Allen's BallPark Building. The 70 boxes she spent conducting research there were actually a capsule to her longstanding curiosity about her family's past. Willard was especially keen to trace the forebears of her father, who had died when she was 8 years old.

"I've always been interested in learning how I got where I am and how that intersected with history," says Willard, now a 19-year-old sophomore at Saint Regis University in Rhode Island. "I had googled my name, but I couldn't tell if all the information I found was real or not."

**IN SUMMER**, president of the genealogical library, because Willard's mentor. He helped her determine which of the library's 4,000 books might be useful, and he guided her to online sources that enabled Willard to trace her roots from New Jersey to Arizona and then to Ireland, Germany and France — all the way back to a French Huguenot man in 1635. Willard's red hair was apparently inherited from an Irish ancestor, she deduced along the way.

McGuire and other volunteers offer similar assistance to anyone who shows up at the library during its public hours of 3 to 9:30 p.m. on Tuesday and 3 a.m. to 4 p.m. on Saturday. The librarians will conduct the research for a fee, but "most people who come here want to do it on their own," McGuire notes. "We help them figure out how."

It isn't as daunting as it might seem to a newbie, McGuire assures. "You can walk in knowing nothing, and in one afternoon you can go back eight generations."

Vermonters are able to search 150 years' worth of Vermonters' vital records on microfilm. They can also consult more than 60 volumes of church records of baptisms, marriages and births. The library offers Saturday classes on a range of genealogical topics. And a 500 annual



Ed McGuire of the Vermont Genealogy Library

membership buys access to a variety of electronic sites, including ancestry.com, a particularly valued database that charges individuals \$35 a month for unlimited searches.

"It's not like we're living in the Stone Age," McGuire says in regard to the library's extensive online references, material. But, pointing to the books and binders that fill shelves purchased when Borders went out of business, he adds, "A lot of people still do love handling books."

The library publishes some of its own, McGuire notes. To preserve fading birth, wedding and death records — some of them handwritten in Latin — the library has printed about 50 copies from 45 Vermont churches. The published volumes are sold to individuals and institutions, including the **VERMONT HISTORICAL SOCIETY**, the University of Vermont's **BALTIMORE LIBRARY** and the New York Public Library.

McGuire got interested in genealogy

for the same reason Willard did: curiosity about his past. "Chemistry and physics was my thing in school," the retired IBM engineer says,

"but I really loved history, too." Although he now devotes much of his time to the library, McGuire describes genealogical research as "one of my hobbies," along with woodworking and woodworking.

The library's own roots reach into the basement of the 8r John's Club in Burlington's South End. It was situated there for 32 years after its founding in 1985 in the Vermont

French-Canadian Genealogical Society. The library has expended its resources to include data on Scottish, English, Irish and German family trees, with efforts under way to assemble records on Italian and Polish ancestry, as well. But, like many genealogical repositories in the United States, it houses scant information on African ancestry and, as far as McGuire knows, a black Vermonters has never visited the library.

The Vermont Genealogy Library should not be confused with the **AMERICAN SOCIETY OF GENEALOGY**, which was established in 1911 but does not have a physical locale. That society is also a membership organization, explains its president, **AMERICAN SOCIETY**. It charges members \$25 a year to receive Vermont Genealogy, a newsletter and journal, as well as the society's quarterly newsletter.

"You start off with your own family," Strawn says in response to a question about how he became the society's president. "And you expand from there, until you're into the whole field of genealogy."

McGuire talks of a similar immersion that began when he dipped into his own family's past in Connecticut. "It can't be cured once you get going," he warns with a smile. "You spend hours and hours researching dead people, and then you do and somebody researches you." ☐

**B** The Vermont Genealogy Library opens its doors at the Old Fort Building in Fort Champlain, Colchester, Saturday, September 7, from 3 to 5 p.m. at 4 p.m. vglvr.org





## Wendy Copp Makes Leaf Dresses, and Magic, at Sheldon Museum

BY MEGAN JAMES

**O**n the second floor of Middlebury's Sheldon Museum, Belie Starr lounges by a window, her sun draped over the back of an antique chair, an elegant fan in her black-gloved hands. She's wearing a long, lace-trimmed bodice over a corset with hoop and bloomers. Oh, and she's a deer — her dress head is made of paper milk!

Belie is just one of Vermont artist **Wendy Copp's** creations in "Fashion and Fantasy at the Edge of the Forest," the museum's latest exhibit. Copp didn't just create the works on display, she curated the exhibit, digging deep into the museum's collection of 19th-century garments to assemble outfits that are beautiful, funny and a little bit magical.

Copp unearthed corsets, bonnet skin top hats, a scolden coat, pannels, tea dresses, even an 1896 full-length gown made from a purple, swastika-print material. She paired these items with paper-mache animal heads and exquisite garments she painstakingly constructed from leaves, grasses, bark and other organic materials.

She made a dress from carefully stitched-together dried maple leaves over a black tulle petticoat, a pair of boots constructed from tall, papery pharagmites, an elegant cape lined with dry pine needles.

Copp, who collects her materials in the woods near her home, told the museum:

ART

"Fashioning Fantasy"  
by Wendy Copp



PHOTO COURTESY OF WENDY COPP



Green shoes with  
leaves and flowers  
by Wendy Copp

**COPP DUG DEEP INTO THE MUSEUM'S COLLECTION OF 19TH-CENTURY GARMENTS TO ASSEMBLE OUTFITS THAT ARE BEAUTIFUL, FUNNY AND A LITTLE BIT MAGICAL.**

"Both my work and the museum's dress address nature as metaphor — the ephemeral nature of costume, the fact that materials, ideas, styles and humans are in flux, are impermanent and will someday cease to exist."

The museum's executive director, **ALLAN KENNEDY**, asked Copp to do the show after he saw her work at All Souls Interfaith Gathering in Shelburne last winter. "I was really taken with it," he says.

Since Brooks took the Sheldon job a year ago, he's been working hard to create vibrant exhibits that will attract the public. "We don't get a lot of repeat visitors," he says. "We're trying to get more people in here."

It's off to a great start. The current exhibit is beautiful, awe-inspiring and so much fun. ☺

**F**ashioning Fantasy at the Edge of the Forest runs through November 2 at Sheldon Museum Middlebury. <http://sheldonmuseum.org>



**McIntosh, Red Delicious,  
Cortland, iPod, Empire...**

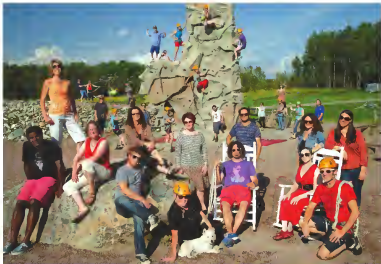
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# ROCKIN' ON!

**Seven Days turns 18 this week and we're still growing. Thanks to all of our readers and advertisers for another solid year.**

Please join us for our birthday party and the South End Art Hop this Friday, September 6, 5-10 p.m. We'll be in a tent at the Curbs Lumber parking lot on Pine Street.

Front row, sitting: (left to right) Bobby Hudson, Cathy Farnham, Pruitt Beatty, Dan Ball, Diana Sullivan with Rufus, Carly Roberts, Alice Luitt, Dan Elliott

Front row, standing: (left to right) Michelle Brown, Pamela Polston, Steve Haddock, Tiffany Szymanski, Courtney Copp

Middle ground: (left to right) Robin Brigham, Cheryl Brownell, Ken Plourd, Carey Gensler, John James, Chris Hensch, Charles Gidyczewski, Kathleen Montgomery, Paul Heintz

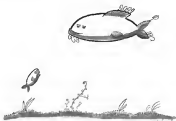
Back: (left to right) Michael Bradshaw, Britt Boyl, Brooke Rousquet, Aaron Shewsbury, Tyler Machado, Matt Weiner & Matt Thomson (Photoshopped in sister helmets!), Eva Sellinger, Megan James, Emily Rose, Sarah Cushman, Margot Harrison

See if you can spot staffers: Ashley Desire, Carolyn Fox, Kitle Flagg on T-shirts!

Photo: Matthew Thorsen. Thanks to Northern Lights Rock and Ice at The Esplanade for roping us in.



"Gingerbread is people!"



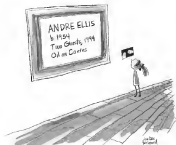
"Cool piercings!"



Cat's Cradle



"There's nothing like the first row of spring!"



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Dear Cecil,  
Some of my associates  
at work are talking about  
adjusting their diets based  
on their blood type. I was  
shown articles out of the *Los  
Angeles Times* and *USA Today*  
about blood type and diet.  
I'm confused. I've read that  
there's no real connection  
between blood type and diet.  
I've also read that there's  
a connection between blood  
type and diet. I'm confused.  
Can you help?

Dear David, Tompkins

If you think having your diet  
as your blood type is not  
there, you haven't heard  
anything yet. In Japan,  
where this diet business started,  
some people organize company  
work teams, aggregate school  
classrooms and even use their  
dinner date by blood type. And  
if you get lucky on that date, not  
to worry — in Japan, wedding  
receptions end with a blood  
type test.

The most vocal American  
proponent of blood-type theory is  
Peter D'Adamo, who has written  
or co-written dozens of books on  
the subject, has numerous apes  
being the one you reference. His  
major contributions:

- The three most common  
blood types — A, B and O —  
developed at different  
points in human evolution.  
(D'Adamo's theory is  
relatively quiet about type  
AB blood.) Type O showed  
up first, allegedly when  
we were hunted with a  
high-meat diet. Type A,



blood initially appeared  
among Neolithic farmers,  
supposedly because it  
increased their ability to  
tolerate a high grain diet.  
Finally, 10,000 to 15,000  
years ago type B blood  
emerged — the result,  
supposedly, of climate change  
and increased availability of  
dairy products.

- The logic of why this matters  
is a little intricate, but here  
goes: 60 Red blood cells of  
each different blood type  
have a characteristic mix of  
antigens on their surfaces.  
(Antigens provide  
immune responses from  
compensating antibodies in  
the blood.) (2) among these  
antibodies are food proteins  
called lectins. (3) different  
foods contain different types  
of lectins. (4) if you eat the  
wrong foods and thus take

in the wrong lectins, said  
lectins will stick to your  
blood cells and cause them to  
clump together, and (5) this  
is bad.

- Therefore, you should eat  
more of certain foods and  
shun others based on your  
blood type. According to  
D'Adamo, O types do best  
eating lots of meat but few  
grains; type A individuals  
should emphasize grains  
and vegetables; and type B  
should avoid grains but can  
find joy on meat, grains and  
dairy.
- D'Adamo developed the blood-  
type — personality  
school of thought.  
Nonetheless, he claims  
type O individuals are  
prone to bipolar disorder;  
whereas type A people  
are more likely to be  
obsessive-compulsive.

Hides might be pulled in  
D'Adamo's theory the main  
one being that it doesn't square  
with pretty much anything  
we know about evolutionary  
physiology. Geneticists think  
the blood types diverged mil-  
lions, not thousands, of years  
ago. Type O is the most recent  
evolutionary mutation, not the  
oldest. Lectins having an affinity  
for a specific blood group  
can't but be rare in food. Type  
B blood supposedly evolved  
due to the influence of dairy in  
the diet, yet dairy intolerance is  
common in regions where type  
B is prevalent. And crucially,  
D'Adamo's evidence that his  
diet works consists of modest  
anecdotes and claims.

Which brings us to the core  
question: Will D'Adamo's dietary  
recommendations do you any  
good?

The bulk of *Dr. Right for Your  
Type* is a massive collection of  
every anecdote you ever heard of  
and a recommended dietary  
treatment for each based on  
blood type. In fairness, researchers  
have found links between  
certain diseases and blood types  
for example:

- People with type B blood  
may have a lower incidence  
of Type 2 diabetes than the  
A, O and AB groups. Type B  
folks, in fact, may have less  
than half the risk of type 2.
- One study found a weak  
connection between

gallstone formation and  
blood type, with type O  
folks being slightly less  
susceptible.

- A and B types are much  
less likely to develop peptic  
ulcers than O types, who are  
also more prone to norovirus  
infections. A recent study  
of a million blood donors  
found donors with type AB  
folks were 20 percent more  
likely, and type B folks 10  
percent less likely, to develop  
gastric cancers than O types.  
Compared to O, AB folks  
had 20 percent lower risk of  
gastric ulcers, and B people  
had 20 percent higher risk of  
gastric adenomas.

Still, concluding from the  
above that a diet based on blood  
type will improve your health is  
a long leap. A 2011 review of 145  
articles about blood-type diets  
found exactly one that met all the  
criteria for sound research, and  
that one didn't examine the ABO  
blood typing. D'Adamo focuses  
on, but neither a different system  
of blood classification known as  
MNS. For what it's worth, the  
study found some MNS blood  
types responded better to a low-  
fat diet than others.

So it's not out of the ques-  
tion that you may someday get  
Aggravated that advice based on  
some form of blood typing. But  
avoiding poultry to cure AIDS,  
on D'Adamo claims? I'm sorry,  
that's nuts.

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Nora Swan and Sam Stone



Sam Stone, left

**G**ay magpies may have nested Burlington one of the worst-dressed cities in America, but we know better. Sure, many Vermonters prefer snark boots and pop-punk for everyday apparel, but they know how to bring it stylishly when the occasion calls.

This weekend is one of those occasions. The South End Art Hop is descending upon Burlington and, with it, the annual STRUT! fashion show. This year more than 20 area designers will take to the runway to showcase their creations, while DJ Robbin Jagers and Blanche Kirkpatrick — aka Mrs. Vermont — and Craig Wicks II host.

If you've never seen a dress made entirely of condoms, now's your chance — Suebs Kaur-Belkar has draped a pair of "rubber" corsets on behalf of *Wanted: Punkdemon* of Northern New England. And two designers Megan Mahoney and Jenna Haglund will show off their dresses constructed of tissue paper and duct tape.

With the help of STRUT! coordinator Anne-Marie Kappell, Seven Days chose

a few exciting and, according to Kappell, "exceptionally talented" professional designers to profile in advance of the show. We peered inside their studios, viewed their open-to-open runways and met the sharp and creative folk gracing wood and leather for their creations.

This is Vermont, after all, and fashion is born when it's local and from fresh.

#### SWAN&STONE MILLINERY. NORA SWAN AND SAM STONE

Millinery Nora Swan and Sam Stone have two things going for them: a renowned public interest in hats, thanks to W&J and Jane's hammer-filled royal wedding in 2011, and a local culture that extends beyond food into the world of fashion.

Actually, make that three things — *Swan&Stone's* handcrafted, one-of-a-kind hats are progress.

To enter their studio in Brandon's

white. There are wide-brimmed portrait bang trays, elaborately adorned cocktail hats, and dignified men's hats.

Stone raises the sheep (for the wool) and does the fitting. Swan shapes the hats on vintage wooden blocks, trims and finishes them.

The pair began collaborating several years ago under the name Little Hill Woodworks. Their focus at the time was on making baskets and hats for their children. They did everything at Stone's home, including dying the wool in the kitchen sink, and often spent an entire week on one hat.

About two years ago, the pair decided to make a real business of it. They moved their operation into the Granary, began bringing their wool to the nearby Vermont Fiber Mill to be dyed and reeled, and renamed themselves *Swan&Stone Millinery*. Stone never thought she'd end up in the fashion world. A California native, she studied cultural anthropology in college and worked for many years for the New York City Police Department. "I always fantasized, but we lived in Harlem — it's not like we had a craft room," she recalls.

In 2006, after her second child was born, Stone and her family decided to "go to the other extreme," she says. They moved to Brandon and bought a couple of sheep. What began as a homebased hobby snowballed into a firm that now counts ducks, bees, turkeys, chickens and more sheep among its clients.

"I was a workaholic, and then I was a stay-at-home mom — so what do you do?" says Stone. "This is what New Yorkers do when they move to Vermont, we're like homebodies in an apoc."

A fitting workshop with local artist Althea Madonia and countless how-to YouTube videos later, Stone trained up with Swan.

Swan, who grew up in Ives and Afghanistan but spent childhood summers in Groton with her grandmother, the poet Ruth Stone (no relation to Jane), has long worked in millinery. After studying at the Fashion Institute of Technology in New York City and starting her own line of hats, she worked for well-known Broadway millinery Lyons Mackay Studio, making headgear for shows such as *The Lion King*.

VERMONT FASHION MAVENS TAKE THEIR CREATIONS TO THE

# DESIGNING W





COURTESY OF QUIVER CORSET COMPANY



JANETTE LEMAK

Swan and Stone will travel here online as well as at craft fairs in Boston, New York and Vermont, where people seem to respond well to the firm-fruit-bar idea. After all, these kids aren't cheap — the last expensive is \$125, and brand-named bras that require multiple blocks can cost up to \$350.

"We've made a commitment in my family, and in our business, to not give in to fast fashion, or throwaway fashion," Stone says.

The duo's lacrosse ethos even extends to higher-concept bras. For example, for their "rural industry" series — which is the focus of their STRUT presentation — Swan decorates her hands with bits of rusted metal she found on nearby river banks after Tropical Storm Irene. Hats in this series are adorned with bits of barbed wire, made, named old karyak and other metal scraps as weathered hats, from a diadem, they look like curled autumn leaves.

Swan also rust-dyes some of the bands, using a cat urine spray to keep the metal from contributing to rust. "It's hardware-store chic," she says.

Looking for a more conventional bar? Swan and Stone are starting a new line of middle-class bras that can reproduce in different colors. But for some people, it takes guts to rock any bar.

"The secret is," Swan says, "if you wear a bar it gives you confidence. It does take confidence to stick it on your head and walk out the door but once you're out the door and people are accepting you — 'Look, there's the tall, gorgeous woman with the bar' — then it starts feeding the other way. Then you become the tall, gorgeous woman with the bar."

#### QUIVER CORSET COMPANY, ANJANETTE LEMAK

The first time Anjanette Lemak went out in public wearing one of the corsets she designed, she dressed it down with blue jeans and black boots. She was nervous about debating the sexy, black-grey garment with her low firm embroidery and elegant boning. Besides, it was early spring, so she covered it up with a jacket.

It takes confidence to wear a corset to

your local bar, especially in rural Vermont. But that's just what Lemak did, at tiny Rochester's the Village Porch. "I walked in with the jacket all wrapped around me, and then I took it off and I was fine," she says. "After a minute, I was fine."

The corset was a bar.

A year ago, Lemak never would have imagined she'd be designing a line of corsets and opening a lingerie store called Quiver Corset Company, in downtown Middlebury. The Ohio native graduated from the Cleveland Institute of Art with a major in metals and jewelry design in 1990.

Since then she has designed and fabricated high-end jewelry, lacrosse and Denham Pewee.

Lemak moved with her family to Vermont in 2005, just fall, after 18 years of marriage, she got divorced. "At the time, I had a job lined up," she says. "I thought I knew where I was moving, and I thought I knew where I'd be doing for money." But the job fell through, and so did the offer she'd put on a house. "To add insult to injury, after she'd decided to return to jewelry making, Lemak broke her wrist. 'I pretty much fell apart,' she recalls.

After some serious regrouping with family and friends, Lemak resolved to start her own design business. "I've always been really good at following trends," she says. "I did it slowly in clothing — glasses, the corset on the men again."

She dove right into designing her line corset — the first one she wore that spring night to the bar. Lemak took her design to Middlebury seamstress Elizabeth Hodgson, and the two worked together to make the perfect look. Quiver Corset Company was born.

Saying local is important to Lemak. "I wanted to be able to go to [my seamstress] house," she says. Plus, Hodgson, who had never made corsets before Lemak approached her, does fantastic work. "She can do anything," Lemak says. "I have walked in there with sketches on a napkin before. She's amazing."

A simple corset takes Hodgson about 10 to 12 hours to complete on her 1950 Singer sewing machine. That doesn't count the time spent determining how to expose



Newbury Park and Hill Country by Jennifer Hill Country

PHOTOGRAPHY: JEFFREY M. HARRIS; STYLING: JESSICA K. ROSS; HAIR: JESSICA K. ROSS; MAKEUP: JESSICA K. ROSS; CORSET: QUIVER CORSET COMPANY; HAT: MORA SHAN

## RUNWAY AT STRUT! BY MEGAN JAMES

# OMEN

DESIGNING WOMEN: 80-100



Wear a corset by the sea: Carol Compton models Sarah Jansen

STYLING: CAROL COMPTON; HAIR: JEFFREY MAYER; MAKEUP: JESSICA HARRIS



Autumn Leaves (left) (center by Sarah Jansen) Military as model: Sarah Jansen

**FASHION ISN'T  
ABOUT FASHION;  
FASHION IS ABOUT  
EVERYTHING ELSE.**

**SAM TALBOT-KELLY**



Made by Sarah Jansen Military

## Designing Women 47 53

the garment. Corsets are complicated not just because of the beading, but because they require figuring out how the seams will go together and how to match the inside and outside layers.

For that reason, and because they're custom-made, Lemak's corsets are expensive: \$1200 to \$1500. Think of it as an investment, she suggests, like a pair of custom leather shoes or a wedding gown.

Since she began designing them last March, Lemak has produced several corsets, all of which will appear on the runway at SIBRUT this weekend.

At her home, high in the mountains above Rochester, Lemak has laid out her corsets and accessories on her bed. The first corset, a romantic, pale-blue corset topped with white lace, with two rows of white ribbons laced down the front, a brown suede corset topped with rabbit fur (which she pairs in the show with leather

arm bands, a bow, arrows and a quiver), and a corset-style corset jacket made of white- and orange-colored silk, with a gold iridescent lining and exquisite silk beading running down the front and up each sleeve.

There's nothing quite like wearing a corset to make you feel sexy. "Our bodies are not unlike beautiful flowers," Lemak writes on her website. "The corset, merely the means by which the body is presented, intriguing interest and notice, drawing the eye from every angle in a seductive dance across every detail. Each curve and shadow asking for greater reflections."

## SAMUSE, SAM TALBOT-KELLY

All of Sam Talbot-Kelly's favorite artists — David Bowie, Anne Lennox, Michael Jackson — have a gender-bending style. "I think we're all both male and female, male energies doing one thing, female doing another, and hopefully they're integrated," she says.



Look for the Blue Bird Corset, Lingerie

The hardware Talbot-Kelly designs under her label, SAMUSE (French for "hus fan"), is equally androgynous. Her leather bomber caps, for example, were inspired by Amelia Earhart. "She transformed female form," says the designer. "She was androgynous. And yet she had her own style that was both male and female."

Similarly Talbot-Kelly's "mascot" — a kind of half scarf, half hat — can go both ways. They simultaneously evoke hooded monks and images of the Madonna, with her long cape cascading over her shoulders.

Talbot-Kelly, an artist, designer and art professor at Norwich University, launched her headwear line in 2011. Her art is inspired and raised in Toronto, she studied art in Montreal and Texas — always with an interest in fashion, clothing, identity and costume.

"I had a pretty unconventional upbringing," Talbot-Kelly says. "I was raised as an artist, so an independent thinker, which is what I want my brand to be about. I want to be on the edge. I don't want to join the masses."



Styled by SAMUE, photos by Mark West and Samantha Ringer

Her headwear is certainly nonconformist. On her blog, Talbot-Kelly posted a video of a ballet dancer donning one of her brother caps — which are made of hand-dyed fabric in Burlington — and dancing in a pose in the Montpelier streets.

"Fashion isn't about fashion; fashion is about everything else," Talbot-Kelly asserts. She doesn't follow Vogue, she loves designers such as John Galiano and Alexander McQueen — "the ones who are really trying to share a dream," she says. Fashion, she believes, is about research.

Talbot-Kelly's Montpelier home is filled with evidence of her extensive art and design research. She has made legions-thin-like corsets out of found wood, and fringe from bark and ash. Recently Talbot-Kelly began working on a scalptail, and wearable, dress inspired by the human heart.

Actually, it was inspired by her mother's death.

Talbot-Kelly's mother always had a poor heart. After surviving tuberculosis at the age of 16, she went to fashion school and raised seven children — Talbot-Kelly is the youngest. By the time she was 61, Talbot-Kelly's mother had two enlarged lungs, which were resting on her heart.

"Almost two years ago, she was, like, OK, it's time to go," recalls Talbot-Kelly who was at her mother's bedside with the rest of her siblings when her mom died. "She died in the hospital, and I have to say if anyone witnessed any more passing, they would have no problem with death. There was nothing scary about it. It was a gift."

What struck Talbot-Kelly about the

experience was her mother's heart — it was the very last thing to shut down. "She was gradually disappearing, but you could feel her heart beating," she recalls.

Talbot-Kelly began researching the human heart. Her notebook for the heart-dress project is filled with images that inspire her: a John Chamberlain sculpture with heart-like interior; a detail of the 1912 "Wade Descending a Staircase" by Marcel Duchamp; and "The Grass Clinic" by Thomas Kinkadee, from 1875.

Talbot-Kelly is still working on the heart dress. Preliminary versions include colors fabric that has been intricately folded to resemble crinkly muscle, and spilling and milk suggesting oozing vessels. She plans to exhibit the finished work at the Florence Biennale in Italy this November.

For BURTON, Talbot-Kelly has related Contemporary Dance and Fitness Studio dancers on points to don her bomber caps and avocados and give a runway-style narrative performance about fitting in. "The idea of being independent while also being a really important philosophical thing that I keep coming back to," she says.

And then she'll get going on her next practical clothing endeavor: "I want to make jackets for my friends." Talbot-Kelly says. "Really well-tailored jackets." ☺

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Photo by Mark West

# Cha Ching



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# Winooski's Sister Act

The nun who gets things done in the Onion City

BY CHARLES LICHACKER

A police officer once asked Sister Pat McKittrick if she was living out of her car. The cop was only making a joke about all the stuff in her vehicle, but the question was a valid one. When a reporter takes a drive around Winooski with Sister Pat — so many in the Onion City know her — it's clear she is not the stop-at-home type.

"I'm out as a title anyway," McKittrick apologizes to the editor who the donor's son of her father's SUV parked outside the Office Community Center. With a short, snappy shrill, McKittrick then corrects herself: "No, it's very easy."

That intense laugh will return several times during our walking-and-driving tour of Winooski, a city to which I have recently moved and where my tour guide has arrived, as a nurse and, for almost two decades, like the U.S.-square-mile city, McKittrick is not big physically. And, compared with her white-haired fellow nuns, she is young (though just how young, she won't say) but in 39 years, her work and personality have made sizable ripples in this ever-changing community.

McKittrick's work has revealed around her role as coordinator in the Community Outreach Department at Fletcher Allen Health Care. Her duties vary, she says, but often include connecting members of underserved communities with resources related to health insurance, welfare, workbooks and other services.

When McKittrick accepted the job in 1994, she moved from Montreal to Our Lady of Providence Center, a 44-person residential-care facility in Winooski. There McKittrick began implementing programs to address issues such as multiculturalism, an aging population, substance abuse and intolerance. Two of these programs, Health Ministries and Faith in Action, take an outreach approach to delivering health care — they are open to members of any belief system.

A third program targets Winooski alone, relying on a collaborative model. McKittrick developed while working in Montreal. There, McKittrick held regular meetings for a network of progressive-minded locals, she explains, of whom she asked a simple set of questions: "What's not at the table? Who needs to be here for community building?"



Sister Pat McKittrick

McKittrick leveraged Fletcher Allen's resources to implement the same approach in Winooski, assembling a group of mentors and advisers that was initially called the Winooski Network.

What started in 1997 as an informal committee, however, snowballed into a group of more than 100 individuals and 500 more organizations loosely collectively in the Winooski Coalition for a Safe and Peaceful Community.

It was 13 years ago that Bob D'Amico, then the newly appointed director of Winooski's parks and recreation department, decided to check out this network people were talking about.

"Sister Pat was big on hearing what the needs of the community were," D'Amico relies over the phone. "With her getting people [to the coalition meetings], people started getting booked up with grants and programs."

One name, D'Amico remembers, was that children weren't eating well during summer break. After McKittrick and other members of the coalition brainstormed

solutions, the city managed to secure funding for a camp from the national Campaign to End Childhood Hunger. Now run through the city's community services department, the Summer Youth Enrichment Program provides children with breakfast and lunch, as well as intellectually engaging activities.

Sister Pat wasn't just instrumental within the Winooski Coalition, D'Amico says. When his son once fell seriously ill, she and several other "nuns crossed" as he calls them, arrived at the D'Amico home with poems and notes for the family.

"She would just kind of do that stuff out of the blue, and don't she say she is?" D'Amico says, noting the seven-hour drive McKittrick often makes to see her family members in New Jersey. "She's like the Energizer Bunny. She just keeps going."

In a way, her family is the reason McKittrick just keeps going. Sitting in the Office Community Center several days after our tour of Winooski — drinking coffee that Starbucks donated every Friday morning — McKittrick compares

her family to "the League of Nations." The oldest of 12 children, she grew up in New Jersey during

the 1960s, when race riots were erupting in and around New York City. At a time when just talking to a person of color was considered radical, McKittrick describes her family as unusually open-minded. Her dad's best friend was a black man, while several of her younger siblings married individuals from Puerto Rico, France, Iceland and Poland. Because of that diversity, McKittrick says, she learned from an early age to appreciate differences.

While studying to be a nurse in New Jersey, McKittrick volunteered in a hospital ward several times from the Sisters of Providence community. She realized, she recalls, that joining the sisterhood would allow her to keep serving alongside like-minded people.

**COMMUNITY**

The decision "focused on my beliefs and the gospel message about caring for each other, which I think is a universal value," McKittrick says. "I was always interested in social justice, to work for those who were most vulnerable, to reach out and go beyond the comfort zone."

Anticipating the worst, a question, McKittrick grew and grew. "I wanted to work with people and serve people. I'd have been shocked what I was very young!"

After 17 years of community outreach work in Montreal, where the Sisters of Providence are based, she moved to Vermont with both French and Spanish language skills under her belt. In a small city where 28 languages are now spoken, McKittrick and other members of the

and accurately" that they returned with pledges of more than \$100,000.

Eventually the bulk of funding for the community center came from Richard Turman, the philanthropist and former politician who named it after longtime Wisconsin resident Robert and Shirley O'Brien. The O'Brien Center on Madison Key Avenue opened in 2006. Today, its walls boast artwork by the area's refugees, while its rooms host nonprofit organizations including Wisconsin Family Health, the Vermont Refugee Resettlement Program and the Greater Burlington YMCA. The Wisconsin Memorial Library recently moved into the building, as well.

In 2011, the Y awarded McKittrick its first annual Social Responsibility Award.



**I WAS ALWAYS INTERESTED  
IN SOCIAL JUSTICE ...  
TO REACH OUT AND GO  
BEYOND THE COMFORT ZONE.**  
SISTER PAT MCKITTRICK

Wisconsin Coalition began lacking for a community center where every local would feel welcome.

Beginning around 2002, the coalition pressed the Wisconsin City Council to approve funding for an employee to spearhead the project. J. Ladd, former director of the city's community development department, ended up filling the role. He now credits McKittrick with recognizing the need for a community center in the first place.

"That came from years of being in the community and witnessing what the whole population of Wisconsin would need, whether they were 50th-generation Wisconsin residents or first-generation Americans," Ladd says. "She brought the idea to the city council very passionately."

City councilmen weren't the only ones persuaded by McKittrick and the coalition. Ladd wrote to Montreal with the aim to seek donations from various religious organizations. While there, Ladd says, McKittrick presented their case to "nearly

Walking through the community center, the outsiders just about everyone knew she or he is doing. Drug dealers used to mingle behind this building, she says. But after the demolition of a wall separating the basketball court behind the center from Hickok Street, and the addition of a community garden and nature-sensitive lights, the atmosphere changed.

City Manager Katherine "Dee" Decoursey says McKittrick's contributions to Wisconsin have been greater than the sum of the projects she helped create.

"She's a constant presence. She's got her finger on the pulse of the needy and most disenfranchised," Decoursey says over the phone. She cites human trafficking in Vermont as one issue McKittrick began raising more than a year before anyone else did.

To encourage refugee residents to contribute to the community, McKittrick has organized the Wisconsin Culture Hop, a celebration where everyone displays his or her country's traditional clothing.

At one hop, Decoursey recalls, "McKittrick and all the other nuns are dressed in colorful African garb. I went to Catholic school, so I remember the old habits. To see them in these clothes was just so welcoming and a statement of each other's equality."

McKittrick's spirited personality almost makes a life of service look easy. It certainly is more to help her get things in perspective. By interacting with Wisconsin's refugee populations the nun says, she has learned how to truly enjoy the present moment.

"A lot of them have suffered," McKittrick says. "When they've been through all these hardships and can be joyful about it, our own problems can seem so ill in comparison." ☐



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# 40 Towns, Infinite Stories

Dartmouth's new online literary journal documents the "other" side of the Upper Valley

BY CORIN HIRSCH

When Danny Valdes stepped off a bus near a White River Junction motel one afternoon last February, he wasn't sure how he'd approach the task at hand. In front of the Shady Lane Motel, the petite Valdes—who was nearing graduation at Dartmouth College—saw a place “where passing tracks hurt voices of dissent over the sidewalk.”

In the lobby, Valdes told the couple behind the glass, “I’m an English student just looking for stories to write.” Then he sat on a couch and waited.

A table gradually emerged. A few transient residents surfaced to smoke cigarettes outside their rooms or cart trash to the Dumpster. A child, whose Valdes feared “playing on a mound of dirt and shit,” oriented the young writer. As Valdes prepared to leave for the day, a 19-year-old pregnant woman named Maddy appeared, clad in flip-flops in the middle of winter. And the story deepened.

“I still told me about it [the motel], and then told me not to go,” Valdes says, referring to Jeff Sherler, the Dartmouth English professor who sent him on assignment. “He didn’t want to be responsible if anything happened.”

When did happen was that a few months later, Valdes’ 2700-word piece “The Shady Lady: Children of the Transient Motel” became one of the most memorable stories in 40 Towns, an online journal of literary nonfiction created by Sherler and his students.

40 Towns, which debuted in June, is named for the 40 or so towns that comprise the Upper Valley. Its aim is to collect the region’s stories and “myths of small places” into “artifacts of real life along a northern stretch of a cold river,” according to its website. The 34 inaugural stories—all of them written by students from Sherler’s creative writing and nonfiction classes—plumb the murky, quirky depths of the Upper Valley, penetrating its Backwoods People of friendly roughness with unbridled gusto.

While a few pieces are tagged with self-written self-consciousness, many are gripping reads. In “Brace Yourself! Two Women Leave Prison,” Kendall Madden describes hearing two friends, recently released inmates, casually narrate the sometimes-horrifying details of their lives over lunch. Lindsey Ellis spent successive mornings at a Lebanon, N.H.,

train-stop counter for “Wings of the Center: After the Fire, Bacon, and Eggs” and her piece takes a supersonic turn from breakfast conversation to sexual and generational tension. Erin Xara tread speed dating in White River Junction, while Morian Kilina reflected on her religious upbringing in Keegan as she got to know an elderly Jehovah’s Witnesses minister living in a Lebanon housing project.

“This is essentially the publication that I wanted when I moved here and wanted

these subjects to let their guards down. Details about violent marriages, abortions and foster disappointment no part out of the stories’ protagonists, and the writers delicately weave these together with habit, sensory details—such as when Kilina notes the minister’s “greenish veins that run like tiny rivulets along the length of her arm.”

Sherler quips that when students first land in his class, “They never know who I am”—which is fine with him. “I never tell them,” he adds.



Left to right are Kendall Summers, Lindsey Ellis, Danny Valdes, Morgan Summers, Madison Pardy, and Kendall Madden.

**ALL CLASSES SHOULD EMPHASIZE  
STEPPING OUTSIDE OF YOUR COMFORT ZONE  
AND LEAVING THE “DARTMOUTH BUBBLE.”**

DANNY VALDES

to know about [the Upper Valley],” says Sherler, who came to Dartmouth from New York University three years ago as the Milton assistant professor of English. “Newspapers sometimes aren’t really getting to the texture of experience. One of the things these kids do is make these personal stories new again.”

As a creative nonfiction professor, Sherler had a second motivation to found 40 Towns. “We see these pieces that are so great and then never get read,” he says. “Every single time, someone writes something really great. These stories are so fleeting and then they’re gone.”

Sherler’s students clearly have great imagination, critical talent, stellar editing or all those. They also managed it at getting

but Sherler is no slouch when it comes to literary journals. He’s a contributing editor at both *Harpur’s* and *Killing Stone* magazines and has written four books, mostly about faith, religion and spirituality. His latest, *Sweet Heaven: When I Die, Is part personal memoir.*

Sherler has been what he calls “obsessive” about literary journals since he started a class with writer Michael Luyt as an undergrad at Hampshire College. After a stint as an intern and then-shocker at the *Nation*, Sherler began his reporting career at the all-weekly *San Diego Reader*. There, he made, his experience as the only reporter at a New York-based outlet of an African American writer—accused of stabbing a white coworker—approved

upon Sherler the importance of telling untold stories. “I thought, I’m the only reporter here. There are real lives at stake,” he says. “And you realize, what I write about the person is going to be the only record of what happened.”

Sherler’s career soared into academia in 2009, he began as a research scholar at NYU and has been in the classroom on and off ever since. In a conversation over lunch, he’s brimming with ideas, eager to discuss writing, students, the lack of a strong literary culture in Harvard and his students’ tendency to reduce the liberal arts to “get an MA just in case”—so eager that he apologizes for seeming condescending. More than anything else, though, Sherler seems to be infusing with a fever for well-crafted, considered writing, which some of his students appear to have caught.

Valdes admits that the first story he handed in to Sherler was “really, really, really bad. He read it out loud to me, and I thought, I need to do better.” When Valdes showed up at the Shady Lane, he recalls, he once learned one of the golden rules of journalism: “You just wait for things to happen, and they start to happen.”

Valdes took the hint to the “Shady Lady” three times a week for the entire month of February, getting to know Maddy and her boyfriend, Kida, as they waited for their first baby. He writes:

His name is Maddy. Her mother left her dad three months after Maddy was born. Since then she has had a number of bad epithets.

“I saw my mom being beat up once I was five. It was a depressed kid.”

“Dad... I actually just started anti-depressants a few weeks ago.” I tell her.

The clash of cultures between Dartmouth students and the people they’re reporting on can be tricky. In “F-E-C-U-M-S-S-S-S-S,” Nina Kanta describes getting to know an exogenous grandfather along Route 12A in West Lebanon, N.H. As he tracks her to her computer on the Connecticut River and, later, to the Mud River Valley, he becomes more of his “itch doocheching that likes to party” emphases—and pushes them to the back of his head. Later, a party near Warren with Tecumseh



BACK 2  
SCHOOL



Jeff Sharkey

and her friends spends in an alcohol-soaked chaos. Kana writes, "It's getting cold, so I go up to my car to grab a fleece. The car's been sitting in the sun all day, and when I climb in, the air is warm. So warm. It would be so easy to just turn the key, put in the clutch, back out onto the road."

The implications of presumably privileged Dartmouth students conveying on the Upper Valley's less-than-wealthy are not lost on Valdes. "I thought about exploitation all of the time, and Jeff and I talked about it a lot," he says. "Part of me thinks there is an inherent exploitation [in the relationship between me and people at the Study Lane Motel]. Yeah, even though I'm not making money, I got to write a piece and get it published, and everyone in my story is still low income and still having housing problems, these really big problems."

At Valdes thinks it's inevitable for them and his peers to fan out into the region they call home for four years. "One of the things about Dartmouth students is that we don't stay out of campus nearly as often as we should," he notes. "It was one of the best things about this class. All classes should emphasize staying outside of your comfort zone and leaving the Dartmouth bubble."

Valdes' piece was chosen as a college pick of the week by *Longreads*, a website devoted to long-form nonfiction. Kana's piece was spotlighted in the *Reviewer: A Daily Review of Religion & Media*, and other pieces have received attention from fellow writers and blogs. The 40 Hours

blog itself is full of praise from respected writers and editors. Their reactions suggest that Sharkey has used his curation in the world of literary journalism to get the word out about the area, which has received 10,000 unique visitors since it went live.

"I want these writers to get noticed. Especially at a place like Dartmouth, which is known for economics and government and so on," Sharkey notes, referencing the easy path into finance for many Dartmouth grads. "There's no such channel [for writers]. I want a pipeline for students who want to do creative writing."

After a beat, he adds dryly, "You will probably be poor at least at first, if not always."

This fall, 40 Hours will publish a profile of "an ordinary White River Junction comics artist," says Sharkey, as well as a story about roller derby and two audio pieces, including one on mushroom hunting "with the radical two liter of Norwich."

Though Valdes has graduated, he'll return to the Upper Valley in September for a sequel: *Don't call me "Shady Lady 2"* — also to appear in the fall issue. "Most of the people who read my stories are like, 'What happens to Maddy and Eddie afterward?'" explains Valdes, who is also 40 Hours' assistant editor. "There is really no closure and so much more to write." ☺

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# Of Muggles and Media

A University of Vermont prof finds a 'Harry Potter' factor in politics

BY MARGOT HARRISON



Anthony Gierzynski

If you spend a lot of time online, you may have seen a Vermont mentioned recently in a slew of click-bait headlines: "Harry Potter cast a spell on the U.S. to propel Barack Obama to Presidency twice, professor claims," trumpeted the Daily Mail on August 18. "Harry Potter is why young people voted for Obama, professor says," claimed *usa Today*.

For some reason, the right-leaning media seem to be taking to this Obama/Potter connection. One of the earliest accounts appeared in the *Dallas Star*, which tells itself in "Your Daily Dose of Right-Minded" *Compass News*: "Dark arts master Harry Potter to blame for Obama, claims 'professor,'" was the name-isotopic headline in the *Daily Caller*. And commentators on the *Daily Mail* piece reacted, as they are wont to do, by working themselves into a righteous lather: "Finally someone! something to blame for the BARACK!" one reader wrote. Another: "And now you know why he's in Vermont... God forsaken place."

"He" is, presumably, the study's author, University of Vermont political science professor Anthony Gierzynski. And Gierzynski says he's bemused by some of the attention his book — called *Harry Potter and the McGonagall: Research Methods and the Politics of the Muggle Generation* — has garnered since it was published last May.

A conversation with the 48-year-old Montpelier resident reveals no sinister agenda to yoke Obama and Potter together in the public mind. Gierzynski does want to promote awareness that popular entertainment has political effects, though, and not just on Potter fans.

Hisself an avowed "big consumer of a lot of entertainment media" — including science fiction, "South Park" and yes, the *Harry Potter* books — Gierzynski says scholars should study how those fictions shape us. He does just that, with 17th, 18th and 19th-century novels called "Film, TV and Public Opinion," where his Potter project began.

The author of three previous books on legislative committees, campaign financing and election politics, Gierzynski has been in the spotlight before. Ralph Nader liked the scholar's 1999 book *Money Rules* enough to feature it on his website. Gierzynski notes that when it comes to some odd recent headlines, he goes on, "I didn't really care for that sort of spin.... It really takes people away from the core of the book to say, 'Harry Potter made people vote for Obama.'"

It's missing the findings of the book's... What are these findings? Gierzynski's 110-page study, written with lead journalist Kathryn Eddy, lays them out in succinct and readable form.

In 2008, the professor and his students and colleagues surveyed 1341 students at seven colleges and universities around the country using a questionnaire Gierzynski designed with students in his seminar.

Half the students surveyed called themselves big or moderately big fans of J.K. Rowling's *Harry Potter* series. Fifty-eight percent of those who had read all the *Harry Potter* books reported that they'd voted for Obama in 2008, versus 45 percent of those who'd read some or no books in the series. Eighty-three percent of students in the first group believed Obama would win the Bush administration unfavorably, versus 74 percent of the less ardent Potter readers.



IT COULD HELP US  
TREMENDOUSLY IN TERMS  
OF OUR POLITICS IF WE WERE  
MORE AWARE  
OF THE ORIGINS OF  
OUR POLITICAL  
VIEWS, AND IF WE  
WERE MORE HUMBLE.

ANTHONY GIERZYNSKI



A skeptic may ask: What if the parents who encouraged their kids to read about the boy wizard were more likely to be liberals? Using survey questions to control for these and other variables, Gierzyński found a "Harry Potter effect" operating even on respondents whose parents were so conservative to forming such views. Across the board, Potter fans were more tolerant of diversity, less supportive of tactics such as torture, more skeptical about ruling powers, more eager to participate in the political process — and more responsive to the message of "Hope and Change" in '08.

Gierzyński and Eddy acknowledge their research can't prove a definitive causal connection between reading Rowling and voting for Obama. Nonetheless, they're "confident that the story of the struggles of the wizarding world against Voldemort did indeed play an important role in the political development of many Millennials."

That's a long way from the notion that Potter (or his magical "cousin" spell) is some venerable youthie beloved Gierzyński defines Millennials as those born between 1980 and 1992, not members of whose read the Rowling books in their formative years. He rejects any notion that the author meant to push a political agenda, focusing instead on the series' protagonists as allegorical vehicles.

"It's really about core values and attitudes, and it just so happens that Democrats are kind of on that side at this point in time," Gierzyński explains. "Especially at the end of the Bush administration and the beginning of the Obama administration — [on the issues of] racism, tolerance, change like that?"

Could the young Potter fans who voted Democratic in '08 — part of an astounding two-thirds of 18- to 29-year-olds — change that in a future election?

"The Democrats don't have a monopoly on tolerance," Gierzyński points out, and raises that issue such as government secrecy and drones could alienate Millennials. But he contends that, if the Republican Party wants to win back that demographic, it will need to change its stances on issues such as same-sex marriage and immigration — stances that young voters seem to perceive as more Slytherin than Gryffindor.

Why have the conservative media lapped on this research? "Probably because they want to say: Look at these silly liberals, they got their values from a fantasy book," Gierzyński says. "Everybody likes to think they're misread, and they develop their values and perspectives from rational processes, and that people who disagree with them in this polarized environment today are idiots. But the truth is, we learn these values from our culture."

Even poli-sci undergrads use rhetoric to admit that "the culture" has shaped them, Gierzyński says. So he starts off his

semester by telling these stories about his own childhood.

Gierzyński grew up in the Chicago area, "where politics is a sport," he notes. As a kid, he didn't like reading about anything but baseball (Today, he's captain of the Mosleyville Mustangs in the Vermont State Baseball League). It was Tolkien's *The Hobbit* that turned the young Gierzyński into a voracious reader — "the exact same phenomenon," he says, that many of his students experienced with Harry Potter.

"When did the intervention come from in my background, when I grew up in a Catholic family and a conservative suburb?" Gierzyński wonders. The question isn't, he answers, he suggests, without looking at the media that attracted him to his adolescence — such as "Sunday Night Live," which his parents had especially forbidden.

Gierzyński got his PhD at the University of Kentucky, came to UVM in 1992, and promptly developed a "Politics and the Media" course. His research for *Reading American Election* (2011) taught him, he says, that "when you're looking at how the media affects the public's perception

of politics, you can't just look at the news media anymore."

Healy has been written about the politics of entertainment in English and cultural-studies departments. But, says Gierzyński, "Healy's actually tried to test the relationship between the two." So he and his students in "Film, TV and Public Opinion" got to work testing possible correlations between politics and exposure to pop culture. They didn't find overwhelming evidence of any connections — until the year they focused on Harry Potter.

"The first round of the survey — wow!" Gierzyński recalls. "We found real differences between Harry Potter fans and non-Potter Potter fans. So we ran it again on the full semester, and it strengthened the results."

Gierzyński and Eddy suggest that in the Millennials' formative years, the values of Harry Potter clashed with those of the Bush administration as a way readers couldn't help but register. While politicians presented "informed interpretation" as a necessary evil, Potter fans absorbed the books' unambiguous lesson about

overseeing and killing enemies: "Good people don't use those tactics, bad people do."

Just how significant are Rowling's best sellers among the "mainstream" of factors that shaped the Millennial generation? Some scholars see no relationship as having "a powerful propaganda effect," Gierzyński notes, while others believe that "self-selection" tends to magnify any such influence — i.e., people who already agree with Michael Moore are the ones who buy tickets to Michael Moore movies.

But, Gierzyński notes, that simply isn't true of "blackboarders like Asenar," an advocate with a gracen subject: "Are people really self-selecting themselves out of that because of their views on the environment?" he asks. "No." And such compelling fiction can have a "reinforcing effect." "Hearing your views and values reinforced empowers them in terms of motivating you to act based on them."

Now Gierzyński is busy testing his hypotheses with fresh media examples. He's written a paper demonstrating that audiences of "The Daily Show" and "The Colbert Report" are more likely to be "skyscraper" than "spinnaker" on the issue. With his seminar, Gierzyński has run an experiment to gauge the effects of portrayals of science fiction and fantasy villains on people's views of violence, the death penalty and authoritarian police showing subjects images of a "pale, evil, vicious 'super-villain' who affects their answers, he says, regardless of their pre-existing beliefs.

It is a bad thing for citizens in a democracy to confuse fact and fiction? Ask the wags who emblazoned their cars with " Cheney-Voldemort '08" stickers, or to the Daily Mail commentators arguing that Harry Potter is actually not a Democrat but a Libertarian.

"It could help as much as it does in terms of our politics if we were more aware of the origins of our political views, and if we were more 'informed' by those origins. When it comes to values such as those of the Harry Potter series, he encourages his students to move from grasping the origins of their own beliefs to understanding and taking on "those who use the world differently than you in political terms." From that humility Gierzyński says, comes a focus on "facts and reason" instead of an polemical ideology. "What is the nature of the situation, and what sorts of policies would help remedy it?"

That's a program of which Professor Dumbledore would surely approve. ☺

# GIERZYNSKI AND EDDY SUGGEST THAT IN THE MILLENNIALS' FORMATIVE YEARS, THE VALUES OF HARRY POTTER CLASHED WITH THOSE OF THE BUSH ADMINISTRATION IN A WAY READERS COULDN'T HELP BUT REGISTER.



**B** Harry Potter and the Millennials: Research Methods and the Politics of the Millennial Generation by Anthony Gierzyński and Eddy Eddy. Johns Hopkins University Press. 186 pages. \$24.95.

# Dysfunctional Dynamo

Theater review: *Parasite Drag* at the Waterbury Festival Playhouse

BY ALEX BROWN

In *Parasite Drag* a powerful night of frontier drag acts unfolds. The one-word review is "intense!" George Parro's direction gives the actors the confidence to reveal the raw fury of their characters, and Mark Roberts' script tries to up the ante on the long theater tradition of stories about dysfunctional families.

Yet in rural Illinois, the play brings together two brothers who have endured a long, better-enough-than-average life by the river and respectable, atom-in-life-by-the-river and she settled into a loveless marriage. Renee is content as a junior, happily married to an even better spirit, and he's willing to break the long rule set by visiting his brother as their sister lies dying in the final stages of AIDS.

This is enough of a situation to trigger an exploration of the two brothers' midlife crises, but Roberts is more concerned with scrambling words than exploring their effects. The plot doesn't have time to dwell on any of them, but we rocket through several sexual taboos, drug addiction, self-mutilation, and life-by-sword, every-filling and religious conversion. These elements serve as punctuation for the play's volcanic passion, but because they generally occur in the past and in life-in-the-ghosts, they feel more like free headlines than experiences that engage our compassion. Both families leave the rule.

In an ideal theater production, we feel compassion for the characters, perhaps from participating in their emotional lives and common sense for understanding — from a distance — how performers that sometimes a brown area at only one of the three.

Roberts and Parro drive our attention to the performances. Roberts has looked plenty of powder on the form of transgressive backdrop to *Parasite Drag* to show all four human conditions high in the sky. Parro gives his actors the courage and confidence to express their needs with scorching intensity. The result is four impressive, well-held-back performances. The audience leaves drained, yet marveling that these actors have the strength and psychological daring to propel the machines through the artistic ordeal.

On this count, the production is a success: One is to admire actors willing heavily together to portray the effects of harrowing external events. This is an



David Delgado, left, and Adam Carroll, right.

**THE AUDIENCE LEAVES DRAINED, YET MARVELING THAT THESE ACTORS HAVE THE STRENGTH AND PSYCHOLOGICAL DARING TO PROPEL THEMSELVES THROUGH THE ARTISTIC DOREAL.**

accomplishment, and the "but" that's coming isn't intended to diminish it but to observe that theater has other objectives, too. You can spend this show as a devoted spectator, but it's harder to invest yourself in the characters.

For that, you need a stake in their struggles. Roberts has a tendency to let the objective significance of an event stand in for its subjective experience. Imagine going no clear to the three women held hostage in that house in Cleveland than seeing the TV news footage. The feeling is honest, not empathic.

But when he's not treating problems at his characters, Roberts shows outstanding dramatic intelligence. The play begins with a thoroughly realized scene of domestic misery at a low level. The lights come up on Gene and his wife Joelle, are silencing the drapery's light. The scene begins as the conflict has ended, but husband and wife are secretly looking for a way to prolong it and claim victory while secretly patching things up.

The playwright's skill in getting to the heart of how these two battle, and the actors' quiet work in showing how the characters make do with the distance between them, are stunning. In this scene we don't yet know or need to know the particular unfortunate events

of their lives. We participate in a human experience that doesn't take AIDS, rape or a terrible childhood to detain. It just takes two people and the baseline fractious of a marriage.

Adam Cunningham plays Gene with all the colloquialism the character demands, and without letting the promise collapse into parody. Cunningham is able to make Gene sympathetic, and he shifts out the basic requirements of his heart with admirable restraint. But sometimes he walks the rule like a mountain climber hitting a plateau and staying right there, then ascending to the next peak. This tendency to stake out a territorial claim on an emotion leaves Cunningham waving the same flag for too long.

As Joelle, Ginger Perez (real-life wife of director George) looks to many matters that she completes a character the playwright has left somewhat underplayed. Perez is a true go-to-moment actor, letting her emotions flow from what's occurring on stage. She's good at choosing her beats, including the comedy to be mined from them, and she'll risk taking time to let a moment fully unfold. Because Perez lets Joelle's tragic dilemma with Gene crash her, it feels harder than the more emotional troubles in the story.

Renee McEl is a fierce, fresh face onstage, asserting herself fully in her role. She uses her height and dancer's poise to walk with a strut as Renee's wife, Susan, the one character who has an instant for love and trust. McEl does a lovely job of hanging back as the precalculated viewer and the spreading net in Susan the catalyst's job of stirring things up. Her work is based on surprising us, and she's wildly good at it.

As Renee, David Dilgo combines a rough-and-ready appearance with a flagrant chip on his shoulder. The effect puts too much emphasis on the character as unattractively lost, while the playwright has written a subtle, contemplative side to reveal him out. Dilgo gets close to this duality occasionally, but whenever the script calls for anger, he lets his raw rule his performance. The under of him that sports these lines is far less visible than the configuration. But Dilgo's conviction enough a thrilling to watch.

Roberts has chosen a play title that begs for exploitation, and reviewers must elude "Parasite drag" in syncretisms from referring to the drag forces from an unapologetic manifest surface, such as the facade. Roberts focuses on the flying image as one together for growing up, but he can't quite shift this obscure turn into any character's needs. Instead, he twice tries to call attention to it by having a character wonder what the name is for such a thing. That's not how metaphors work.

Roberts craves some remarkable moments in this play but one can't help feeling that he's so busy completing a collection of images that he can't take time to let his characters reflect on them. He never lets up, and a play that starts with a tormented scene has to end with the ultimate drive to machine, a genuine act of God. In between the warning and the twist, *Parasite Drag* is a far from ideal. **D**

**F** Produced by Mark Roberts. Directed by George Parro. Presented by Waterbury Festival Playhouse. Wednesday through Sunday September 4 to 7 and Wednesday through Saturday September 11 to 14 7:30 p.m. at the Waterbury Festival Playhouse in Waterbury Center. 203.211.4110. 2115. Credit: Waterbury Festival Playhouse. Photo: Adam Carroll.

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# Ursine Cuisine

Could bear be the next 'it' meat? BY ALICE LEVITT

**R**onald Pol isn't a trophy hunter. The New York City native said that in the 42 years he's lived in Sutton, he's poled up enough deer antlers to crowd his house — and made good use of the venison. "I'd just see some shoot a year-old deer when the meat is tender," he reasoned.

Now Pol is about to start hunting and eating a different beast: "A young bear, 2 years old, would be just ideal. I look for good cuisine," he said, planning his next glory.

He's not alone. Pol was one of more than 50 hunters who attended "Getting Started in Bear Hunting," a free seminar organized by the Vermont Fish & Wildlife Department in its July/August last month. Students drove to the class from as far as Connecticut and New York's Hudson Valley to learn bear-hunting basics and enjoy an ursine-focused barbecue lunch.

"It'll be a man's lunch, but we'll be meat," quipped John Pellegrini, as the last enrolled students angled themselves into the lead of dark chairs away from a hole that is since elementary school. The seminar took place in the ramshackle-filled garage of Luroved South Anchovy Gray-haired owner Keith stood near the door dressed in an outfit that accommodated various-looking knives, as if he were ready to defend the class of hunters single-handedly from threatening intruders.

Pellegrini organized the event in his role as Fish & Wildlife's hunter training coordinator. The 20-person turnout for a seminar also held last year in southern Vermont didn't prepare him for the popularity of this one, he said.

Bear hunting is on the rise, partly owing to Fish & Wildlife's push to control a population that stands at about 6000 statewide. That's in the upper reaches of the population goals outlined in the Vermont Big Game Management Plan, which covers the years 2000 to 2020.



When the ursine population soars, so do encounters with "nuisance bears." Remember the four fuzzy forest dwellers eating out of Cow Peter Blunder's bird feeder last year? Bears tramped into backyards by garbage, pet food or unsecured grills top Fish & Wildlife's list.

Hunters are key to curbing that growth. Many are drawn to bear hunting by the thrill of the chase and the promise

of capturing a trophy that can decorate a living room, but others, like Pol, are in it for the gastronomic delights.

Pellegrini was lucky enough to have samples to offer. Two ruminant bears had been killed in the Adirondack area in the week before the class. One furnished the barbecue lunch, while the other was the star attraction in a presentation on trophy possession by Northfield toxicologist Thornton and Rodney Elmer.

In the first slideshow presentation of the morning, bear biologist Forest Hammond demonstrated the dangers of treating nuisance bears like pets. One orange showed an older man who made a lifelong habit of feeding the creatures. Claw marks covered his back, and his right arm was still slightly asleep from nuzzlement. A bear had attacked him after he ran out of washbasins to pop in its mouth.

The last recorded Vermont instance of a bear killing a human happened in West Townsend in 1943. The victim was known for shooting deer to incorporate them before finishing them off with a knife. He was found in the bloody snow with his ribs crushed. "He didn't have bears intentionally beating down people," Hammond concluded.

Hammond is most adamant that hunters, and other showing multiple photos of bear poop, he joked that his title should actually be state "bear scapologist."

But in his line of work, and for hunters, poe is important. Droppings are treasure: know not only that a bear has been in the area but what it's been eating, potentially leading them to the food source — and to some meat of their own.

Cutlery Adirondack wood carvings are accurate. Black bears love berries, Berries, apples and corn are also among their favorite treats in season. In the second presentation, hunter and Colchester police sergeant James Roy said he's planted clover — bear chocolate — all over his Northwest Kingdom camp to attract the critters.

Proximity to other food sources can dictate the location of a good hunt. For hunters, cornfields present an ideal situation. Roy said bears are crazy for the milky corn still available as the hunting season starts on September 1, and farmers want to save their crops. Roy showed slides of the damage bears can do to cornfields — overhead shots revealing crop circles — and suggested hunters offer their services to corn or apple farmers.

Roy has plenty of his own experience. In a recent Northwest Kingdom location, he said, "within seven years, we've

LIVING CUISINE 49-50



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# SIDEdishes

BY COYNE HIRSH &amp; ALICE LEVITT

## Exits & Entrées

BY WIFE IN BURLINGTON  
HELLO IN STOWE

After 23 years in business, owner and sole employee **PATRICK FRODO** will soon close **CARIBBEAN BURGERS**. Frodo has a lot set for a final date but expects to shut down by the end of September.

Why has he decided to pull the plug? As a **UNIVERSITY OF VERMONT** professor, frothy union rep, United Way board member, organizer of diversity conferences including Burlington's annual high profile Martin Luther King celebration, and general community leader, the reality-pharmer restaurateur realized he was simply too busy to go to the cleaners and other events tied to his other jobs.

"I look at it as a way of shifting gears, doing more fun things in my 20 minutes of spare time," Brown jokes.

For sure, he's enjoying hosting his loyal customers for a few more weeks. And donations of Brown's jerk chicken, carried just a few miles from his restaurant, will continue to be a sight for a few more weeks. And donations of Brown's jerk chicken, carried just a few miles from his restaurant, will continue to be a sight for a few more weeks.

"It's not the end of me," Brown says with a nervousness from the entry. "I did enjoy my relationship with the



John Zhang at Golden Palace



Joe Brown at Caribbean Burgers

community through the restaurant — and, in some ways, I will continue to be part of it."

Quirky owner **JACK BROWN** and his 6-year-old Burlington pizzeria, **WYE MELON PIZZA**, have always seemed inextricably linked. But last week, he sold the business to his former employee at both **BAUGHMAN** and **Bite Me**, **ERIC WHITE**.

"It's just time. Time to move on," says White. "He could not be reached for comment by press time,



Rita McPhee

but O'Brien says not to expect a whole different Bite Me. "It's not gonna change at all. If anything, it will probably be a little bit more regenerated, I guess, and run a little bit better," he predicts.

Fans of the "Vermont Italian/Ghost" and "Absolute & Conspicuous BBQ Chicken" have nothing to worry about. Their favorite pizza won't go anywhere.

Late-night dining options in Stowe are few and far between. Japanese cuisine and money-wasting deals aren't plentiful, either. With the August 26 opening of **SAKURA** (128 Mountain Road, the town now has one restaurant that fits in all three categories

Open seven days a week for lunch and dinner, the sushi spot serves specialty rolls as well as tempura, dumplings and bamboo steamed entrees until 10 p.m. on weekdays and 11 p.m. on Friday and Saturday.

But early birds have just as much reason to hit up the stylish new restaurant. True chicken wings are available every day from 3 to 6 p.m. On September 22, owners **NAKE FRODO**, **WENDY DAVIS** and chef **KEVIN CHEN** will host "The Good Garp Party" where locals will receive ends for half-price sushi and hibachi for the whole year.

Welcome to the neighborhood, indeed.

## From Burgers to Béarnaise

WORTHY ATTENTION GROWS IN VERMONT

Fresh on the heels of their one-year anniversary, the owners of South Royalton's **WOMEN KNOW** have had another reason to celebrate last week. Their second venture, **WOMEN KNOW**, opened in Woodstock.

**JAMIE HENNEL**, **DAVE BROOKER** and **JOYCE LAMARCA** have reimagined their beer-and-vegetal-food concept into a cuisine, modern "farm diner"



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## food

### Ursine Cuisine BY JEFF

Westerners gather to watch Rocky and Jesse Oroski at a feast



killed seven bears in a 150-yard circle. Excellent cover, excellent terrain."

And excellent technology. Ray tracks his targets for weeks before bear season begins, using trail cameras to

As Ray finished his presentation, smells of cornmeal, fat, sofrito, and the pungent Pellegriani's crew had prepared a feast for lunch. And it was nearly sold. The only offerings resembling vegetables were potato chips, which

our nutrition wasn't the point. Though six ounces of bear meat has only 276 calories (compared to 316 in the same quantity of London broil), bannan prize is mainly for its flavor.

"I think there's a lot of misconceptions about bear meat. You hear the same thing: 'Oh, it's really greasy.' Pellegriani's bear told me: 'If you trim the fat off, you don't have to deal with the tallow or greasy taste. We cooked some steaks over an open fire the other day. It was delicious.'"

I became a fan of bear meat at local game suppers. When braised,

the ultra-creamy flesh melts like wuppy buns. The barbecue meat included bear burgers and sweet and hot Indian sausages prepared by Pellegriani's favorite butcher in Orange.

Unless you're a sports-fencing black bear, don't plan on biting a raw steak. Because of the likelihood of parasites, the meat must be cooked through. But

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JAMES ROY

Ray said a skinned bear doesn't look too different from human corpses he's

seen in the autopsy room in his cop job, but that doesn't stop him from enjoying the well-marbled meat. "It's a meat eater. I love bear meat," he said. "You take care of them the right way — get 'em in the freezer and cook 'em the right way — and it's some of the tastiest meat you'll ever have in your life."

# **SIDE**dishes

CONTINUED FROM PAGE 43

featuring food from their farming friends and a stellar lineup of beer on 35 taps. The rubbing menu appears as well-to-well chafed boards divided into sections, such as Chowder (a wood-fired clam chowder for

"We're doing our own house pickle relish, and we'll be eating some meats such as prosciutto," says chef **SCOTT LAMBERT**, who comes to Worthy Kitchen from **SLAMBOUS COUNTRY & PARTY HOUSES**. Each week, Liberty and the rest

haddock with smoked onion and tomato soup, a flat-iron steak fries, and butter-milk fried chicken with blistered beans. Creamed corn on the cob — a cousin of Merrill's — is sweet corn drenched with a spice-and-salt-spiked mayo. Snacks include **FRUITFUL** squash blossoms stuffed with ricotta and dill-garlics eaten in hand.

As at Warty Ringer, customers order their food and drinks from the counter, which has six more taps than its sister restaurant. "While there will be some overlap," Merrill says, the two restaurants' taps will never have the exact same offerings. That's probably the first time Woodstock has seen beers from two **MASTERS CRAFT BREWERY**, **FLATLY AMBITIOUS**, **LOST HORIZON**, **Algonquin**, **TRAPP LAKES** and **Buckden** in the same place.

Worthy Kitchen (644 Woodstock Road, 437-7281) opens seven nights a week for drinks at 3 p.m. and serves dinner from 4 to 10 p.m.

—E.H.

## **Hop Life**

**CRAFT BEER SUPPLY STORE TO OPEN IN WOODSTOCK**  
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\$6.50). Worthy Houshoun (house gilt with sea-squash bread, house pickles and Vermont cheese for \$8) and the Worthy Wech (fire-roasted local pork belly with house relish and breaded kale for \$7.50).

of the line will break down and serve up the cuts from a "featured animal" — a pig from **CLARKINBURN FARM** will be followed by lamb from **SARABAN HOLLOW FARM**. Other opening specials include crispy skin on

good marbling ensures that even when the meat is charred on the outside, the inside is far from dry. The flavor is startlingly similar to that of beef.

After lunch, the hunters gathered around an outdoor table as the Elms set to skinning their young female muskrat bear. First, they extracted the first premolar teeth from her upper jaw. For data-gathering purposes, **Pub & Wildlife** will soon require that all successful bear hunters send in these teeth.

Using a relatively dull knife, Rodney Elmer was done in seconds. As the couple removed the bear's skin, they recommended quickly freezing an animal if the hunter plans both to eat and

stuff it. Hanging it for aging purposes is ideal for tender meat, but the skin could degrade in that time, making tinnerness impossible.

Rodney Elmer pointed out the meat along the muscular cheeks of the bear's ever-growing skull as his favorite. "It's just don't pick the hair out of my food — that's my thing." Theresa Elmer joked. "Any meat — especially since it has, since it cross-grain, and just it is a gas with butter and onions and beer with a little Montreal seasoning — is beautiful," added her husband.

Every hunter seems to have a recipe to share, and Hammond has compiled a list that he handed out to attendees.

some brewers in the Mad River Valley will have a new spot to get their carboys, malt and yeast — as well as bottles and growler fills.

New Vermont residents **VICTOR HUNGAN** and **MIKE HUNGAN** are moving to Waterbury to open the **CRAFT BOTTLEBAR OF WATERBURY**, a branch of a growing female-owned, Massachusetts-based chain that acts a kaleidoscope of brewing supplies and bottled beers.

"We don't want to be just a bottle store. We want to be a repository for anything having to do with craft beer," says O'Connell, who originally came from the Adirondacks. He adds that he'd done some home brewing but mainly crafts limited to a serious craft beer drinker. "I've been in the scene for 10 years or more, going to tastings and festivals all over," he says.

The 2300-square-foot store, to be located at 3 Elm Street, will be heavily stocked with glassware, carboys, bottles, equipment, books, bags and yeast, plus a rotating list for growler fills. "We'll stock everything," says O'Connell, who plans to open by late November.

—E.H.



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# Building a Better Lunchbox

Green Mountain Farm-to-School's innovative approach to feeding kids

BY CORIN HIRSCH



The community garden at the Lovell Elementary School.

"You haven't been to the Lunchbox? You have to go!" I heard many variations on this refrain in June while reporting a story in Newport in June. Apparently, this colorful food truck that serves delectable (and free) treats in lunch throughout the summer was a must-try for adults, too.

Our paths did not cross that June day, but last week I rushed to track down the Lunchbox before summer ended. I roved from Burlington to North Troy for the truck's weekly Wednesday session on Railroad Street. All I found was a dusty, unmarked lot. "I saw it earlier today" said a woman outside the post office. "Perhaps it'll be there."

Turns out, the phantom Lunchbox was not running on the first day of school. Yet all through the summer, the truck — and Myrleen Starke, the woman who cooks and delivers it — served thousands of fresh off-the-line meals from Newport's Main Street to the Grace United Methodist Church in Canaan to the Orleans County Fair.

The Lunchbox is the brainchild of Green Mountain Farm-to-School, an umbrella organization in the Northeast Kingdom that aims to connect kids to fresh, local food in imaginative ways if scarcity is the mother of invention, then the challenges of poverty and

a short growing season have blessed the Kingdom with one of the most innovative farm-to-school programs in the state. Its food truck not only serves lunches but sends local carrots, greens, tomatoes, eggs and other staples in a mobile market, plus holds an occasional workshop, such as "Breaking Down a Whole Chicken."

Such culinary exuberance might seem to go hand in hand with the agrarian landscape of the Kingdom, but despite its agricultural wealth, the NEK can be a land where it comes to healthy eating. Two years ago, when the USDA mapped the country for food deserts — that is, places where residents have limited access to fresh food — two Vermont locales landed on the list: Winooski, and an entire swath of the Kingdom.

How the poverty level (38 percent) is over the state average, nearly a third of children are considered obese and more than 50 percent of all kids qualify for free or reduced-price lunches. There are a few of the reasons why. Reference from branded GMPFS five years ago, and the why she was leaving last week as she walked around a garden in front of the Lovell Elementary School.

In this verdant plot along Route 100, corncobs peep from spindly stalks, the waxy green heads of carrots spread on the ground and sunflowers swayed in the

wind. Nearby, a pumpkin patch was full of tiny orange orbs.

Rather than the work of a master gardener, this plot is planned and tended by the school's students as part of their own farm-to-school program. "It still amazes me. They planted the seeds, they tended them and they'll harvest all of this," Stoss said as she plucked a few golden cherry tomatoes from the plants. This garden is one of 38 scattered around the Kingdom. "It's so powerful," she added.

Stoss, 31, first came to the Kingdom during a semester she took off from college to work as an intern with Josh and Anne Lauer at Butterworth Farm in Westfield. "I fell in love," said Stoss, with both the lifestyle and the landscape. Back at Yale University she was majoring in art history and sustainable architecture, but the pull of food production was strong — she helped found a sustainable farm at the school.

Stoss also worked at Berry Creek Farm and Lady Farm. But some serious, and ended up settling in the NEK. "I wanted to learn more about food," said Stoss. "Like everyone, I was surprised this was considered a food desert."

Anyone who has spent time in the Northeast Kingdom knows its hills are dotted with small farms. We say a school garden was to be found, at least until the Jay/Westfield Junior Elementary School is

big built a small one in 2006 to educate students about agriculture and nutrition.

The next year, one garden grew to five — including the one in Lovell. In 2009, what was considered a pilot program morphed into GMPFS, created via grants and donations to support school gardens, nutrition education and field trips to acquaint students with farms.

Farm-to-school programs weren't exactly new in the state, they'd been around at least since the 1970s, points out the Vermont director of the National Farm to School Network, Anne Ryan. "Vermont is seen as one of the leaders in the farm-to-school movement," she notes, adding that her network's leadership hopes to have some form of farm-to-school program at every Vermont school by 2020.

Yet GMPFS differs from a district-wide program in both structure and scope. It now has a board and an all-fringe staff of 11, some of them AmeriCorps VISTA volunteers for school outreach. An after-school program called Agnets teaches students to grow and cook their own food. "Grow a Row" encourages local gardeners to grow an extra row of fruit or veggies for their local school, and, of course, the Lunchbox delivers extra free meals to hungry kids.

COURTESY GMPFS



The Lunchbox at the Lovell Elementary School.

PHOTO BY CORIN HIRSCH FOR VERMONT WEEKLY



## food

At the stand under the canopies in the Lowell garden, Sims seemed most animated about GMFTS' new Harvest of the Month program, which spotlights a different vegetable, grain or fruit every month — tomatoes in September, for instance. Its recipes, videos and flyers aim to encourage both cooks and students to get busy with the seasonal vegetable of the moment. ("There are over 1000 varieties of tomatoes," reads the colorful tomato flyer, which lists a few varieties including Capis heirloos and Ancho Paste.) "Schools are hungry for this type of information." Sims unintentionally punned: Should like to see

pounds of tomatoes, eggplant, peppers and beans in the summer and fall. Even so, food service director Craig Lozano — a former professional chef — said the school has been an enthusiastic Farm Direct customer for two years. He buys all of his meat and eggs from the program. "I did \$1000's worth in local beef" for burgers. However, Lozano still struggles with bringing the lessons of the garden into the classroom, and said he thinks most farm-to-school programs run, by their nature, skewed toward K-8 kids. "I respect it, but high school is where they [the kids] become young adults, where



Photo from the Lunchbox

Harvest of the Month grow to encompass the entire state.

Though the Lowell garden was full of tomatoes, kale and corn, school gardens can't possibly supply every need at the schools, Sims noted. But growing and picking the food themselves gives students a huge incentive to eat it. "If they [the youth room] previously wouldn't eat from the garden, they all want to try it," Sims said, with a laugh — whether the food in question be blueberries or collard greens.

"In 6th to the food gap, four years ago GMFTS began coordinating the role of produce from local farms at schools via Farm Direct, picking up produce and delivering it to collections. Anna Lorey, who rescues, pugs and chickens on Noyes' Apple Lodge farm, started selling some of her eggs via Farm Direct this spring. Lorey, who moved from Colorado to the Kingdom with her family, said she's excited to raise awareness of local food in a place where she still sees so much need.

"We're always very surprised that in the Northeast Kingdom, being an agricultural place, kids don't know where carrots come from. It's a huge shocker," Lorey said. "And not even just the children. The community around us sometimes seems to be confused as to what good food means."

At the Lyndon Institute in Lyndon Center, 54 rural beds and a greenhouse provide the students with hundreds of

they're changing their lives and making decisions," he noted.

Once a week, Lozano tries to bring local produce into the classroom to let students taste veggies — one new veggie, cooked the next. "They need to be seeing fresh items direct," he said, "so they're able to go to the farmers market or to the grocery store and know what good taste like."

This year, Sims said, Farm Direct has connected 70 institutions, including nursing homes and prisons, with \$240,000 worth of food from local farms. The reach of GMFTS has grown so broad that it's hit a plateau in terms of being able to find new schools. Hence programs such as Harvest of the Month, where information serves in lieu of food deliveries and volunteer visits.

Looking forward, Sims said she hopes to secure funding to expand the Lunchbox's reach to more communities, as well as to build more classes into its schools. And Vermonters outside the Kingdom may eventually get a taste of her policy approach. Last year, Sims ran against incumbent Mark Hagley to be a state representative from Orleans-Lamoille. "I lost by 36 votes," she said with a smirk in her eye. Will she run again? "Maybe," Sims said, really.

One thing I know for sure, Lozano, two years in as future. "I'd just have to wait a few more seasons, until next summer when it rolls again."

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**OPEN HOUSE MEETING** To explore how libraries are getting the gallery's latest happenings, **ALMA Gallery** will discuss it 5 p.m. to 7 p.m. Free. Info: 828-663-2484.

### etc.

**ADVIS: HAZARDOUS WASTE TALK** *Openhouse* presents *Safe as a Gun*, an environmental house for toxic problems, hazardous waste and working toxic. **Andy Ward** (event cat.) **Shelley** 11 a.m. to 5 p.m. \$2. Info: 363-4480.

**TECH HELP** Public get user-friendly tips for their computers and mobile devices. **Eastland Public Library** 9 a.m. to 1 p.m. Free. Info: 322-4343.

**WASHING MACHINE** *Wash Machine* is a play about the washing machine from Virginia Lee Corbin, a mother of motherhood. **Art in the Garden** 5 p.m. to 8 p.m. \$10. Info: 363-4480.

### film & festivals

**COLLEGE HILL FESTIVAL** *College Hill Festival* is the largest of its kind in the world. It is a festival of the arts, music, and dance. **College Hill Festival** 11 a.m. to 5 p.m. Free. Info: 363-4480.

### food & drink

**GRAND JURY LUNCH** *Grand Jury Lunch* is a lunch of the arts, music, and dance. **Grand Jury Lunch** 11 a.m. to 2 p.m. Free. Info: 363-4480.

**COLLEGE HILL MARKET** *College Hill Market* is a market of the arts, music, and dance. **College Hill Market** 11 a.m. to 5 p.m. Free. Info: 363-4480.

**MOONLIGHT FARMERS MARKET** *Moonlight Farmers Market* is a market of the arts, music, and dance. **Moonlight Farmers Market** 11 a.m. to 5 p.m. Free. Info: 363-4480.

**SUNSHINE FARMERS MARKET** *Sunshine Farmers Market* is a market of the arts, music, and dance. **Sunshine Farmers Market** 11 a.m. to 5 p.m. Free. Info: 363-4480.

**WILLOW FARMERS MARKET** *Willow Farmers Market* is a market of the arts, music, and dance. **Willow Farmers Market** 11 a.m. to 5 p.m. Free. Info: 363-4480.

### performances

**WILLOW FARMERS MARKET** *Willow Farmers Market* is a market of the arts, music, and dance. **Willow Farmers Market** 11 a.m. to 5 p.m. Free. Info: 363-4480.

info: Free. Info: 363-4480. Info: 363-4480.

### health & fitness

**ALMA GALLERY** *Alma Gallery* is a gallery of the arts, music, and dance. **Alma Gallery** 11 a.m. to 5 p.m. Free. Info: 363-4480.

**YOGA FOR WOMEN** *Yoga for Women* is a yoga class for women. **Yoga for Women** 11 a.m. to 1 p.m. Free. Info: 363-4480.

### kids

**HARRY AND THE PANDA** *Harry and the Panda* is a play about the panda. **Harry and the Panda** 11 a.m. to 3 p.m. Free. Info: 363-4480.

**WALL STREET TIME** *Wall Street Time* is a play about the stock market. **Wall Street Time** 11 a.m. to 3 p.m. Free. Info: 363-4480.

**GREEN MOUNTAIN PERFORMING ARTS GROUP** *Green Mountain Performing Arts Group* is a group of the arts, music, and dance. **Green Mountain Performing Arts Group** 11 a.m. to 3 p.m. Free. Info: 363-4480.

**MOVING & GROWING WITH THE FUTURE** *Moving and Growing with the Future* is a play about the future. **Moving and Growing with the Future** 11 a.m. to 3 p.m. Free. Info: 363-4480.

**RICHMOND PLAZA STORY TIME** *Richmond Plaza Story Time* is a story time for children. **Richmond Plaza Story Time** 11 a.m. to 1 p.m. Free. Info: 363-4480.

**MOVING & GROWING WITH THE FUTURE** *Moving and Growing with the Future* is a play about the future. **Moving and Growing with the Future** 11 a.m. to 3 p.m. Free. Info: 363-4480.

### language

**WILLOW FARMERS MARKET** *Willow Farmers Market* is a market of the arts, music, and dance. **Willow Farmers Market** 11 a.m. to 5 p.m. Free. Info: 363-4480.

### light

**WILLOW FARMERS MARKET** *Willow Farmers Market* is a market of the arts, music, and dance. **Willow Farmers Market** 11 a.m. to 5 p.m. Free. Info: 363-4480.

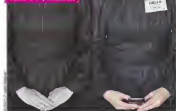
### theater

**WILLOW FARMERS MARKET** *Willow Farmers Market* is a market of the arts, music, and dance. **Willow Farmers Market** 11 a.m. to 5 p.m. Free. Info: 363-4480.



**RACHEL RIES**  
Theater & Film  
Theater & Film  
Theater & Film  
Theater & Film

## SEP6 & 7 | THEATER



## Moments in Time

For *Moments in Time*, historical reenactments are more than just stories in period garb reciting a well-rehearsed script. They are carefully crafted narratives that often recreate the past through a selective lens. Punctuated by the distance between actual events and the stories we tell about them, the *Obit* Award-winning playwright, director and actor examines Vermont's history in *Not What Happened*. Directed by Ken Rasch and accompanied by Robert Hildreth's photographs of 19th-century artifacts and rural landscapes, the multimedia piece explores the relationship between a town guide and the woman she represents.

### NOT WHAT HAPPENED

Friday, September 6 & Saturday September 7, 8 p.m. at PlaySpace in Burlington  
\$20.50 Info: 858-5866 | rymt.com

### LIST YOUR UPCOMING EVENT HERE FOR FREE

ALL EVENTS MUST BE LISTED BY 11:59 P.M. ON THE DAY BEFORE PUBLICATION.

FOR A COMPLETE LIST OF EVENTS, VISIT [WWW.BURLINGTONCITY.COM](http://WWW.BURLINGTONCITY.COM)

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### CALENDAR EVENTS IN SEVEN DAYS

THEATER AND ENTERTAINMENT ARE WRITTEN BY JENNIFER GIBBS. SEVEN DAYS COVERS THEATRE AND MUSIC. OPERATIONS ON COST AND INFORMATION. CLASSES AND WORKSHOPS ARE LISTED IN THE THEATER COLUMN. THE CLASSES SECTION. WITH A PHOTOGRAPH, CLASS OPERATIONS ARE LISTED TO PURCHASE AND CLASS LISTING.

# SEP. 6-8 | THEATER



## Road Less Traveled

Growing up in New Hampshire's White Mountains, Emily Arnold-Weber's actor Gordon Clapp (left) knows just how widely regarded as the great American poet, the Israeli-born poet's four Pulitzer prizes for works reflective of the New England sensibility. Under the direction of the Kollmans, Clapp shares the Israeli writer in a Last Night Theatre production of A.M. Debut one-man play, *Robert Frost: This Verse Business*. With wit, humor and autobiography, the playwrights the public and, above all, the critically acclaimed writer's life through the struggles, losses, and achievements in his life to the page.

### ROBERT FROST: THIS VERSE BUSINESS

Friday, September 6, 8 p.m. / Saturday, September 7, 2 p.m. & 8 p.m.  
Sunday, September 8, 1 p.m., available for future dates in Montpelier, VT. Full production: 802-887-7634. [www.lastnighttheatre.org](http://www.lastnighttheatre.org)

## Stories Through Song

The daughter of immigrants, South Dakota native Rachel Ries spent time in Rome as a child. There, she was regularly exposed to Congolese spirituals, Minnesotan hymns and her mother's nightly serenades. Classical voice and instrumental training further developed the singer-songwriter and self-taught guitarist's musical chops. This versatility informed her 2007 sophomore album, *Without a Kind*, and put her on the map as a masterful lyricist. In 2012, Ries relocated to rural Tennessee, where she penned the introspective EP *Lovely Lake* and hosted her signature mix of folk and alt-country. A magnetic performer, she brings an intimacy and accessibility to the stage.

### OUTERBRIDGE: CLOCKWORK MYSTERIES

Saturday, September 7, 7:30 p.m., at Spruce Peak Performing Arts Center in Stowe. 802-366-7634. [sprucepeakarts.org](http://sprucepeakarts.org)

# SEP. 7 | THEATER



## Sleight of Hand

The Montreal Gazette calls Ted and Marion Outerbridge "the most successful magicians in Canada." Starring in the award-winning show *Outerbridge: Clockwork Mysteries*, the husband and wife team take audience members on an awe-inspiring journey through time. Featuring world-class lighting and more than 20 custom designed illusions—including giant clock faces and an elaborate Victorian time machine—this well-orchestrated production fuses magic, dance and theater. Made for the stage, the couples' chemistry and knack for entertainment is evident in each choreographed move. They draw on these attributes when performing split-second acts that render viewers of all ages spellbound.

Deja Nous Presents

SEVEN DAYS  
LIVE

# Songs from France, Quebec & Vermont



September 14<sup>th</sup> • 8PM

at the  
**FLYNN SPACE**

Reservations - 802-86-FLYNN • TICKETS - \$12.00  
\$10.00 for students, AFLER members & Peace Cafe members

Northern Decadence Vermont

## Food and Travel Expo September 15 • 12-5pm

Battery Park, Burlington @ Pride Vermont Festival

Food & Beer Samples • Silent Auction  
Decadent Cupcake Competition



VGTA  
Vermont Gay & Lesbian Travel Association

PRIDE VERMONT  
Pride Vermont Festival

MOOSE  
Moose National Forest

SEVEN DAYS  
LIVE

DEJA NOUS  
Presents

RSVP admission, children 12 and under FREE  
[www.northerndecadence.com](http://www.northerndecadence.com)

## calendar

WED 4/13

### additions

**HIGHWAY BUTTERFLY TROUPE** Perform songs from 1930s to 1960s. The troupe has several members. Performances at various locations. 3:30-5:30 p.m. \$3-5. Info: 209-629-6078

### deletions

**UNIVERSITY OF MINNESOTA INFORMATIONAL WORKSHOP** Through readings and discussions explore the future, consequences of the future and how it can impact the future. Hear from Minnesota Dept. of Education. 3:30-5 p.m. Free. Registration info: 209-629-6078 ext. 202

**FINANCIAL LITERACY WORKSHOP** Students can learn how to manage money. "Money 101" is a free program. 4-5 p.m. Free. Info: 209-629-6078 ext. 202

### updates

**CHALLENGE: HIGHER TABLE TENNIS LEAGUE** Play ping pong and learn the game. 7-9 p.m. Free. Info: 209-629-6078 ext. 202

### to do

**REMARKS** In "Remarks" section of the paper, the author discusses the future of the state. 10 p.m. Free. Info: 209-629-6078 ext. 202

### theater

**MOON PRODUCTIONS: AFRICAN** The 10th anniversary of the company's founding. 7-9 p.m. Free. Info: 209-629-6078 ext. 202

### to do

**UNIVERSITY OF MINNESOTA INFORMATIONAL WORKSHOP** Through readings and discussions explore the future, consequences of the future and how it can impact the future. 3:30-5 p.m. Free. Registration info: 209-629-6078 ext. 202

### to do

**SLA: HIGHER** The 10th anniversary of the company's founding. 7-9 p.m. Free. Info: 209-629-6078 ext. 202

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## clubs & festivals

KILLBUCK HART FESTIVAL 100-1000 24 hours

### food & drink

**800-800-8000: FOOD & DRINK** Through readings and discussions explore the future, consequences of the future and how it can impact the future. 3:30-5 p.m. Free. Registration info: 209-629-6078 ext. 202

**WILSON FARMERS MARKET** Variety of fresh produce. 10-12 p.m. Free. Info: 209-629-6078 ext. 202

**NEW NORTH END FARMERS MARKET** Variety of fresh produce. 10-12 p.m. Free. Info: 209-629-6078 ext. 202

**STONING THE HARVEST: NEW YORK** Variety of fresh produce. 10-12 p.m. Free. Info: 209-629-6078 ext. 202

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## 55

## Together, Better Choices

like cooperative partnerships with  
community organizations.



*Exchanges (Green Farm Project)*

*Photo by Bob Davis*

City Market is proud to partner with the Burlington School Food Project. With one third of their products coming from Vermont farms, they're building a new school food culture and providing whole, fresh and local meals to Burlington students. Their Farm to School team connects students to their food through the high school greenhouse and their half-acre Healthy City Youth Farm. Together, we get local.



32 S. Wards Ave. Burlington, VT 05401  
Open 7 days a week, 10 a.m. - 5 p.m.  
(802) 863-4700 [www.citymarket.org](http://www.citymarket.org)

## SEVEN DAYS ON AIR



SEE YOUR FAVORITE SEVEN DAYS JOURNALISTS  
WEEKDAYS ON THE 3:30 to 5:30 on WCAX-TV!



kusala

## POWER CIRCLE SERIES

with Lynda Reid, EdD, PhD

Group coaching  
sessions designed to  
bring together individuals  
with similar life experiences  
& challenges to process,  
support & create powerful  
positive change.

**Finding Your Voice:** Sept 9, 16, 23, 30

**Owning Your Wisdom:** Sept 11, 18, 25, Oct 2

**Reconnecting With You:** Oct 7, 14, 21, 28

**Seeking Balance & Boundaries:** Oct 9, 16, 23, 30

Cost \$299/series (Register by Aug 20 for \$249/series)

Details visit: [KusalaLLC.com](http://KusalaLLC.com)

Email: [Lynda@KusalaLLC.com](mailto:Lynda@KusalaLLC.com) Call: 802.540.6555

## Running or walking can lead to blisters, sore muscles, and a cure for breast cancer.

**New Date: Saturday, September 21.**

**New Race: We've added a 10k.**

**Same battle.**



Whether you run, walk or stroll, it counts with every step you move to  
change the world. Join the team to support Vermont's first (and last!) and  
the runners who started it all. Together we promise to end breast cancer  
forever.

**SATURDAY, SEPTEMBER 21, 2013**

**HILDENE MEADOWS, MANCHESTER, VERMONT**

**5K RUN/WALK • 10K RUN • KIDS FUN RUN**

Register today at [kamenewill.org](http://kamenewill.org)  
For more information call 802-263-2721



## SAT OF JUL 16

**WILLAGE LUNCHES** Fri-Sat, 11:30am-2pm, \$10.00  
 Free. Info: 502-6920

**MAKE YOUR OWN COOLER WORKSHOP** Truly Refreshing beverages participants learn to transform apples, raisins, peaches and lemon-lime. Candymore, Bakery Company, 10000 10th Ave., Suite 518, 9:30am-11:30am. Info: 502-3325

**MOOREHEAD FARMERS MARKET** Sat 10:00-2:00 p.m. 100-200 E. 1st  
 Info: 502-6920

**SUBURBAN FARMERS MARKET** Stock up on local produce, garden plants, cleaned goods and food made fresh. Taylor Park, 54 Wilkins, 9am-2pm. Free. Info: 502-6920

**WILLAGE FARMERS MARKET** Quality local products of high quality fruits and vegetables, fresh cut flowers, meat & dairy, and artisan-made within 50 miles. 10000 10th Ave., Suite 518, 9am-2pm. Free. Info: 502-6920

**SHORELINE FARMERS MARKET** Harvested fruits, vegetables, and other choices, artisan-made products, fresh outdoor kitchen & a gourmet cafe. Free. Info: 502-6920. 10000 10th Ave., Suite 518, 9am-2pm. Free. Info: 502-6920

**WATERFORD FARMERS MARKET** Local products & more items on hand, water on hand, locally sourced, and more. 10000 10th Ave., Suite 518, 9am-2pm. Free. Info: 502-6920

## grooming

**SCARLETT CLUB** Fashion show and fashion show. 10000 10th Ave., Suite 518, 9am-2pm. Free. Info: 502-6920

## health &amp; fitness

**WATERFORD FARMERS MARKET** Local products & more items on hand, water on hand, locally sourced, and more. 10000 10th Ave., Suite 518, 9am-2pm. Free. Info: 502-6920

## delete

**HALL HUNDRED FIVE HUNDRED FIVE** Local artists and musicians perform at the 100th and 150th. 10000 10th Ave., Suite 518, 9am-2pm. Free. Info: 502-6920

**KIDS AND ADULTS** Local artists and musicians perform at the 100th and 150th. 10000 10th Ave., Suite 518, 9am-2pm. Free. Info: 502-6920

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## entertainment

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# Summer isn't over yet!

Come check out the best photos of the season.

Visit Creative Habitat during Art Hop Weekend, September 6-8, to vote.

Take five photos from each category will be custom framed and on display for in-store voting.

The winners will be announced on September 11 and will win a \$500 gift card to Creative Habitat.

sponsored by  
**creative habitat**  
 locally owned & one of a kind!

555 Shelburne Rd, Next Door to the Pnce Chopper in Burlington.

SEVEN DAYS  
 Summer Fun  
 Photo Contest





# Champlain Mini Maker Faire



Saturday, Sept. 28<sup>th</sup> &  
Sunday, Sept. 29<sup>th</sup>

Shelburne Farms  
10am-5pm & 11am-4pm

**BUY TICKETS  
TODAY**

MAKE, CRAFT, DESIGN, DEVELOP  
WITH 50+ MAKERS

**Maker Faire**

[champlainmakerfaire.com](http://champlainmakerfaire.com)



*Autumn  
Leaves...*

*Cooler  
Weather...*

*Fewer  
Bugs...*

*Just as  
Much Fun!*

**Fall is the Best Time to Ride!**

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South Burlington



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# Eruption Process

On their new album, Volcano Choir repave the way

BY DAN ROLLES

Jason Vernon was recording vocal tracks for *Agave*, the new album by Volcano Choir, in his April 1986 Studio in Wisconsin last winter. Though his bandmates had been working on material for the album for more than two years, they had never before heard Vernon's melodies or lyrics.

"The first time that we heard vocals for those songs was the first time we heard vocals for these songs," recalls guitarist Chris Rossini.

It was also the first time they learned Vernon might be channeling Charles Bukowski. After singing the final verse on "Monks," he held a laptop to the microphone. On it played a YouTube clip from the documentary *Bukowski Born in This*, of Bukowski reading a poem in French inkblot and rambling on death and dying before breaking down in a scurried, drunken rage.

"I started playing through the microphone, and we're all just, like, 'What the fuck?'" says Rossini. "I remember getting super choked up," he continues. "Then we realized, 'Oh, shit. We have a Charles Bukowski sample on our record!'"

"We had to go to Bukowski's [video] and ask to use the poem," says keyboardist Tom Winick.

In recent interviews, Vernon has said that song "was the time" for the album, which, given his often dark and frank lyrics, is true thematically. But given the recording's rich, multilayered compositional depth, it's also true in a more functional sense. As with their 2009 debut, *Unsup*, Volcano Choir—which includes members of Collective of Colours of Sees, All Tiny Creatures and Vermin's own group, Bon Iver—begins collaborating on material for the album remotely, exchanging song ideas digitally. Unlike that first album, when it was time to track *Agave*, VC were able to come together and record in the same room, rather than in pieces. According to Rossini and Winick, that led to a gloriously unstrained process of experimentation, of construction and deconstruction—and, on occasion, repaving—and to stunning high moments such as Vernon unexpectedly borrowing Bukowski

"We're his best friends," says Rossini of Vernon. "But we're also, so, to hear him do that was insane."



CHRIS ROSSINI

Volcano Choir are currently touring behind their new record, including a stop at the Higher Ground festival in South Burlington this Monday, September 9. In advance of that show, Seven Days spoke with Rossini and Winick in a conference call from Wisconsin.

**SEVEN DAYS:** In your minds, what are some of the key differences between *Unsup* and *Agave*?

**CHRIS ROSSINI:** Like, the DNA of the two records is a little different. The whole process was... Tom, you answer this fucking question: I'll pop in when I get this figured out.

**TOM WINICK:** [Laughs] The first record, Chris had this idea of doing a record with multiple vocalists. Chris doesn't work with vocalists very often in his other bands. And so just so happen that Jason was the only person who would send stuff to us. And he would send stuff instantly because he was excited. Then, over a four-year span, we realized we had all these like videos of songs and that it should just be a band instead of a split collaboration sort of thing.

Then, really, the writing process for *Agave* started almost immediately after that Japanese tour and some U.S. dates [in 2009]. Chris started writing stuff right away and sending out sketches. I started working on stuff. Then, again over four years, we assembled enough to do it again.

**IF YOU LOOKED AT THE TRACKS  
TO THESE SONGS,  
YOU WOULD GET  
A HEADACHE.**

CHRIS ROSSINI, GUITARIST,  
VOLCANO CHOIR

But this time, I think, was more of an idea of a band, where there wasn't one leader. That informed what we were doing. That was a big difference. We knew what we could do live and what we could do in the studio. And that informed the writing process.

**SD:** You had never played those songs in the same room together until you went on tour in Japan, right?

**TW:** No. We had played in each other's bands and been on tour. But we didn't really even think of those songs as songs until we started learning them to play them live. Chris, I'm gonna occur with Tom: Good or over, Tom?

**SD:** [Laughs] How did being in the studio together this time affect how *Agave* turned out and sounds so different from *Unsup*?

**CR:** Well, like Tom was saying, the start for both records was similar. Writing these purposefully monumental sketches of songs, because the idea was for people to alter them and change them. But for *Unsup* it was a more organic flow. We individually recording and writing by ourselves. But one of the reasons *Agave* sounds so different is that while most of the songs started the same way, the next step wasn't to do a full sketch. The next step was subgroups of people getting together and having shit tons of fun and hammering

the shit out of these arrangements. And that's what you're hearing. You're hearing friends having fun for a long time.

**SD:** It must also have been liberating not to work with any real deadline.

**CR:** The album is similar to me in a lot of ways. There was never any pressure with it in terms of deadlines or expectations, just like the first record, which is hilarious. I don't even know how that happened. But I'm super thankful that it did, because the outcome is that we kept reworking those songs and adding pieces. If you looked at the tracks to these songs, you would get a headache. It's ridiculous. There's stuff in [the tracks] that haven't been in the songs for two years. Stuff we've taken out or reworked. So that's the difference. Instead of friends working creatively but disconnected, it's friends sitting in the same room laughing and going crazy over the ideas everyone has.

**SD:** There must have been moments when it all went off the rails.

**TW:** Mostly in the mixing process, which was actually really hard. It was hard to not lose it and go down all those different rabbit holes and look at one sound for 20 minutes. But we were always able to sit it back in and not listen to one more forever. CR: To frame it another way, you, mixing was the most challenging aspect of this record. But getting together and writing this way was total bliss. Because no one gave a shit about anything. It was just, like, "Hold off for a sec! We'll edit all that shit later, let's just get all of these insane ideas down." So what you end up with is songs full of way too many great ideas.

**TW:** And who could ask for something better than that?

**CR:** Exactly! It's the best problem to have. That's why writing this record was so fun. Because we didn't have to be, like, "What has this gotta be a song?" or something. We didn't care. We were just having a blast. **SD**

## INFO

Volcano Choir play the Higher Ground festival in South Burlington with Sylvain Goss and Sam American Monday, September 9, 7:30 p.m. \$22/25 RA



## WED.04

## burlington area

FRANKY'S: Karaoke 9:30 p.m. Free

HALFDOZONE: Soul/Ragga 3pm-6pm  
9 p.m. Free. Karaoke 6:30 p.m. with DJ Craig  
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Lujan 9:30 p.m. FreeHONEYMOON: Country/Folk 9 p.m. \$10 p.m.  
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ON TAP BAR &amp; GRILL: Club/Holistic 10 p.m. Free

RADIO HEAV: Soulful Dance/Tech 10 p.m. Free  
10 p.m. Free. Free 10 p.m. Free 10 p.m. Free 10 p.m.RED SQUARE: Live Sessions 10 p.m. 10 p.m.  
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## THU.05

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SUN DE &amp; JUCKY (LIVE)

## House Call

Landon-based producers **duffy** have been on the cutting edge of electronic dance music in the UK for the better part of the last decade. Putting bombastic elements of classic house and underground techno with a widespread array of unlikely influences, including swing-garde jazz and classical music, the duo foster a unique sound that is elegant, sophisticated and, most of all, irresistibly danceable. Catch *Duffy* at the next installment of the long-running EDM series *Sunday Night Mass at Club Metronome* this Sunday, September 5.

with Dave Sullivan: Live/Local 10 p.m. 10 p.m.  
10 p.m. 10 p.m. 10 p.m. 10 p.m. 10 p.m.

## regional

HAWAIIAN PIZZA & PUB: Open Mic with Andy  
Lujan 9:30 p.m. Free

HAWAIIAN PIZZA & PUB: Open Mic with Andy  
Lujan 9:30 p.m. Free

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# SOUNDbites

CONTINUED FROM PAGE 31



Flying Blind/Chloe



Aimee H. Mitchell

**BOY AIMEE**, continues with a pair of DJ sets sandwiching a set by ambient rock duo **AMARANTH** before local acts of **SHAWN**, **FORN FRENCH** — who, full disclosure, feature 7D designer **ROBERT HADENRY** as lead vocals — close the painstakingly remodeled space by blowing its fuses.

For more on this year's Art Hop, visit [stahh.com](http://stahh.com). Or just show up and poke around.

## Bite Torrent

Once your Art Hop hunger subsides — especially if you didn't get tickets for Stræt — the fashion show — I recommend heading over to the Porter Farm in Cambridge on Saturday, September 7, for the third annual Cambridge Music Festival. This year's lineup it stars a mifty blend of local and regional talent, including **JOSH PANDA**, **AND THE NEW DINOSAURS**, **JOHN WOODEN**, **WOLFMAN CORPSE**, and **SHANE JANE** and **THE PRINCEPS**, among many others. For the full lineup and more details, check out [cambridgemusicfestival.com](http://cambridgemusicfestival.com).

Local music fans know third **ANNE MITCHELL** is a gifted storyteller. It's safe to say she comes by it honestly, as her father, **BOB MITCHELL**, is a writing prof at Middlebury College and has a new book out via Chelsea Green Publishing called *Flying Blind: One Man's Adventures Betting Backdoors, Making Peace With Authority, and Creating a Home for Endangered Birds*. In a recent email to 7D, Anne writes that the book is partially about her father's experiences creating a habitat for bats on the Mitchell family farm, but is also a memoir of sorts. She adds that *one of* the quotes from some of her songs in the book that touch on similar themes. Can't guess where this is going?

Don Mitchell is reading from these passages at a launch party for *Flying Blind* at the Lakeside Center in Burlington this Sunday, September 8. He'll be joined by his daughter, who will be performing those songs in tandem with each passage. The event is free, but space is limited, so if you'd like to attend, register at [flyingblindevent.com](http://flyingblindevent.com).

Local metal chops **AMARANTH** will be on hiatus soon, as guitarist **CHAD HOGENTON** is set to move to California. The band plays its last show with the original lineup for the foreseeable future this Sunday, September 8, at Radio House — it will also be their first in street clothes, as opposed to the aforementioned leather chops.

In a recent email, guitarist **ANDREW AVIGLIA** writes that Amaranth are not breaking up, but "doing the long distance thing for a while." He adds that the band will be focusing on recording in the short term and hopes to get back to playing more all-ages shows, as opposed to the "MCI 137" version of the band, since, "Honestly, playing heavy metal is all about reaching out to kids and young adults." And also... metal chops.

Last but not least, the **LYNQUISTIC CIVILIANS** are set to release their new album this Thursday, September 5, at Nectar's. I haven't heard it yet, so I can't offer my insight. But given that the LCs have been one of the most dependably excellent local acts around for the last few years, I'm betting it's a good one. The album will be available at the show as a buychain flash drive, and online thereafter. ☺

### Listening In

A genre of word was every that, members, right-clicking, right-clicking, right-clicking.

**JOHN HART**, *John Harts Project*  
**ANDREW HART**, *Andrew Hart*  
**JOSH PANDA**, *Josh Panda*  
**AND THE NEW DINOSAURS**, *And The New Dinosaur*  
**JOHN WOODEN**, *John Wooden*  
**WOLFMAN CORPSE**, *Wolfman Corpse*  
**SHANE JANE**, *Shane Jane*  
**THE PRINCEPS**, *The Princess*



St. Louis to Benoit  
Turning Point Center  
of Chittenden County

Sunday, 11/1 at Oakridge Park

\$25 Registration starts at 10am  
walking at 11am

BBQ, Music, Raffles  
& Family Fun for all

Contact [stepintoactionvt@gmail.com](mailto:stepintoactionvt@gmail.com) for more info.

## NECTAR'S

A CLUB METRONOME

<b>THE EDD</b> w/ <i>Edwards</i>	WED 4
<b>LYNQUISTIC CIVILIANS</b> w/ <i>Lyons</i>	THU 5
<b>MITIS</b> w/ <i>Mitis</i>	FRI 6
<b>THE MOTET</b> w/ <i>Motet</i>	SAT 7
<b>BARICA</b> w/ <i>Barica</i>	SUN 8
<b>THE CASUALTIES</b> w/ <i>Casualties</i>	MON 9

## DEAD SET NIGHT I

10pm - 12am

## GUBBULIDIS

11pm - 1am

## VIVA LA HOP

12am - 2am

## DEAD SET NIGHT II

2am - 4am

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**WQED-TV CHANNEL 11** **CENTER FOR RESEARCH ON VERMONT MEDICATIONS • 6 PM**

**WQED-TV CHANNEL 11** **WATCH LIVE @ 5:25 MEDICATIONS IN VERMONT**

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## music

### CLUB DATES

NEWT HAVEN, CT



STREET 11 SPIRIT FAMILY RELIGION (AMERICAN)

## It's All Relative

Thanks to the likes of *Memphis & Sons* and the *Lucifers*, pop-centric secular acts must have experienced something of a renaissance resurgence of late. The next in line to carry that torched banner would seem to be **SPRIT FAMILY RELIGION**, whose energetic take on Americana fits that dusty mold like a pair of well-worn overalls. Hot off a breakout performance at the Newport Folk Festival earlier this summer, the band plays the Higher Ground Railroad this Sunday, September 3, with opening support from local act **WINE**.

10-10:30 PM

## FRI.06

### Burlington area

**BACKSTAGE PUB** Tonic with the General 8 p.m. Free. Green 9:30-11 PM. Free.

**CLUB HEDRONIA** The Day After 10 p.m. to 1 AM. \$10 (10% cover charge) 8 p.m. to 10 p.m.

**FRANKY'S** 10-11 PM. Duffing (Jazz) 8 p.m. to 10 p.m.

**WEDNESDAY NIGHT LIVE** The Night Before (Jazz) 8 p.m. to 10 p.m.

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## SAT.07

### Burlington area

**BACKSTAGE PUB** Tonic with the General 8 p.m. Free. Green 9:30-11 PM. Free.

**CLUB HEDRONIA** The Day After 10 p.m. to 1 AM. \$10 (10% cover charge) 8 p.m. to 10 p.m.

**FRANKY'S** 10-11 PM. Duffing (Jazz) 8 p.m. to 10 p.m.

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### northern

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SAT/NOV 11

## SUN.08

## burlington area

**CLAWBROTHERING** Sunday Night Music: Danko 10PM, 9 p.m., \$10/15-10+

**FRANKY D & YVES** Live: 10PM, 9 p.m., Free

**THE JUNGLES** 9:30-11:30 p.m. (all-ages house) 7 p.m., Free

**HONKEY-PANCAKE** Spoken Arts: Danko 10PM, 9 p.m., \$10

**NECTAR'S** 10:00-11:00 p.m. Night with Top 50: Danko 10PM, 9 p.m., Free

**ON TAP BAR & GRILL** Tuck Dufford (jazz) 10PM, 9 p.m., Free

**BARBER BEARS** 10:00-11:00 p.m. (all-ages house) 10PM, 9 p.m., Free

**THE JUNGLES** 9:30-11:30 p.m. (all-ages house) 7 p.m., Free

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TUES TO (J. MARYS) BOOK

## Suunshine

On their recently released sophomore album, *Imagos Du Past*, Mantrac's members pick up where they left off as a 2010's Revue QC. Which is to say with fractured, faded-out anthems that owe as much to shoegaze and Krautrock as Detroit house music and are in equal parts unearthing and exhuming. This Tuesday, September 10, Suun play the Monkey House in Winslow with **ELLAS HIGGS**.

## northern

**WIL & KENNY** 10:00-11:00 p.m. (all-ages house) 10PM, 9 p.m., Free

**THE JUNGLES** 9:30-11:30 p.m. (all-ages house) 7 p.m., Free

**THE JUNGLES** 9:30-11:30 p.m. (all-ages house) 7 p.m., Free

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## BAGIO BAR

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## TUE.10

## burlington area

**CLAWBROTHERING** 10:00-11:00 p.m. (all-ages house) 10PM, 9 p.m., Free

**THE JUNGLES** 9:30-11:30 p.m. (all-ages house) 7 p.m., Free

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**YOUR CAR = TAX DEDUCTION**  
Donate ANY vehicle to:

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# Happy Face

Artist Abby Manock BY LINDSEY J. WESTLEY

**S**erendipity has favored Burlington artist Abby Manock. That's partly because her oil, craft, elemental style lends itself to cool collaborations, and partly because of her adventurous spirit. If a proposed project holds a glimmer of interest, Manock is in.

Her studio, in the new deadline space behind Fridman's Dugan on Pine Street, hints at the diversity of Manock's art making. A large truck of painted blocks stands alongside wall playthings actually Magic Hat Brewing Company boxes, and will later be an upcoming video, and an oddly striped table-top "buddi" is tucked on the opposite wall. Two big hand-painted plaid squares take up space on the back wall, while an evening jellyfish with bobbing eyes angles the room from a perch on a shelf. A toy capsule sits on Manock's workbench, surrounded by neatly labeled studio supplies.

There's a touch of whimsy even here — giant colors and boxes are labeled, but so are more obvious objects, such as the unopened package of straws, or the Mason jar labeled "FALL." Glasser inspection reveals a crumpled spider rando.

And then there are the faces. Nearly every flat surface has a smile down on it with a Sharpie pen, a practice Manock started 10 years ago when she lived in Boston. She says she was "maybe kinda lonely" when she began adding smiles to old coffee cups, but the practice quickly turned into a habit.

"It's my army of assistants," she says, pointing at a boy of grinning 10-gallon buckets in the corner. "If that was just a bunch of buckets, you wouldn't even notice them. But when it has a face on it, it's like its own entity...all of a sudden it's just kind of friendly."

Kind of friendly" applies to one of Manock's best-known projects, too: a family of 10-foot inflated "noodles" modeled after the popular air-powered, inflatable roadside attractions often used by car washes and dealers to get drivers' attention. But Manock's noodle family, which will be showcased at Seven Days' first Day Friday at the South End Art Hop, is a different beast altogether.

"I think of them as actors or performers," Manock says. "The form is part a stick shape so...they're regular car-wash noodles...but now they're wearing my costumes."

Manock created the Noodle Family Traveling Circus for the notoriously colorful Coachella Valley Music and Arts Festival in Indio, Calif. She landed



Abby Manock in her studio

the commission while painting 10-foot plywood marionettes at the Benetton Music & Arts Festival in Manchester, Tenn., where she crossed paths with the visual-design organizer for Coachella, Manock's first proposal — a scaled-back version of the noodle family — was rejected, but the Coachella design team asked her to revisit the idea the following year.

"I was, like, really OK, how can I be going to make it say something about my work? If that means people are going to see your work, you want to really love it!" Manock says. "I wanted it to look like my

work, not just something you'd see at a car wash. So I started to research how I was going to do it."

As in many of her projects, color was the star. Wild stripes and chevrons in Manock's line signatures: reds — red, pink, yellow, teal and grey — cover the tubular balloons, which are inflated by a plaid-covered blower and topped by, of course, a smile. The colors are heat-printed on a soft, silky material that soaks briefly in the breeze, giving each noodle its characteristic wavy.

In Manock's studio, the noodles are

draped over a high rail, waiting for their next deployment. They're "kissed like my children," she says, while brainstorming about expanding the family for her next Coachella proposal.

"I thought I was done with more festivals when I was, like, 16, but I still love being behind the fence and seeing people look at your work," Manock says. "People really get into it in a way that they don't at galleries or museums. It feels good to just make people smile when they look at my work."

Manock's next local project, a series of large-scale jellyfish that will float on ebbies in City Hall Park, promises similar levity, although the artist is giving it a serious spin by wearing a white lab coat for the installation.

**IT FEELS GOOD TO JUST MAKE PEOPLE SMILE WHEN THEY LOOK AT MY WORK.**

ABBY MANOCK

"You going to write there so they hang and swirl around like real jellyfish," she says. "And if they get damaged by people in the park, it's going to be, like, 'Why are you destroying this species?' She stops to think for a minute. "Even if it gets torn, I can get out there and make signs like 'Save the Jellyfish!'" Manock explains. "I'm excited to see what might happen."

In the past, wanting to "see what might happen" has landed Manock gigs creating art for Flash shows, hand-stitching entire barns with Cabot Cheese plaid and covering local walls with marionettes she also runs a design business called Abby Abby, for which she creates custom fabric, bags and pillows. Many forays a melonade building, two-legged creature.

"Really, though, I love to draw and to create," Manock says. "I don't want to be a corporate. I'm primarily supporting myself through my art and always looking for projects. If I'm approached by someone who wants me to make something weird, hell, yeah! Don't you go looking any further. I'm interested." ☺

**B** The Good and the Beautiful from Friday through Sunday, September 5-10 at 11 a.m. [burlington.artspace.com/abbymanock](http://burlington.artspace.com/abbymanock)



## BURLINGTON AREA SHOWS, OCT. 1-25

**ELIZABETH WILLIAMS** "Sunlight and Shadow" may not inspire hope and optimism. Through October 21 at Charlotte Library Info: 801-8076

**FACEBOOK ART ME** The 3rd annual contest to work by the first 50 social artists to post a call on Facebook. Through September 28 at ACU Art Building, Burlington Info: 660-1500

**FINING COMMUNITY IN THE ARCHIVE: THE HOBART JUDGE ARCHIVE** 2 new photographs, dance pieces and more from HBJT Community Center's archive. Through September 28 at Pickering Station Archives from Library on Burlington Info: 888-1218

**SLAZZ ARTS** "Through nature and sculpture of knowledge and sculpture of the mind." Through September 28 at ArtPlace on Burlington Info: 432-0432

**RAE HARTWORTH** "My Sketchbook Made Me Do It." Paintings by the Vermont illustrator. Through September 30 at Vermont Library in Essex Junction Info: 828-6880

**HARRY RICHMOND** "Natural." Several mixed media images of Vermont species by the artist of 2009's "Lovers for Lovers." August 11 on at SEASIDE Plaza Info: 432-4414. Through November 22 at Pine Street Club in Burlington Info: 660-9634

**JOHN DEWILLYNS** "Views by the photographer and artist, with social learning, ideas and new takes on the city and nature." Through September 30 at Artplace on Burlington Info: 262-762-6000

**BARBARA GAY VANDY** "Paintings by the Vermont artist. Contests by SEASIDE." Through November 30 at Seaside Plaza Info: 432-4414

**LARRY DAVE LINDENBULTS BY VILKA HOFFMAN** Contemporary Art at "BARBARA LINDENBULTS." Through October 10 at Seaside Plaza Info: 432-4414

**SARAH KELLY & GABRIEL GONZALEZ** "Sculpture and painting, mostly by sculpture and light-based installation." Through September 28 at Seaside Plaza Info: 432-4414

**SEAN KELLY & GABRIEL GONZALEZ** "Sculpture and painting, mostly by sculpture and light-based installation." Through September 28 at Seaside Plaza Info: 432-4414

**SEPTEMBER EXHIBIT** "Views by Carl Hubert, John Landon, Robert, Southwestern, Mary Lufkin, Graham, John Lufkin, Sam Lufkin, and others." Through September 28 at Seaside Plaza Info: 432-4414

**SEAN KELLY & GABRIEL GONZALEZ** "Sculpture and painting, mostly by sculpture and light-based installation." Through September 28 at Seaside Plaza Info: 432-4414

**STEVEN P. GONZALEZ & GABRIEL GONZALEZ** "Sculpture and painting, mostly by sculpture and light-based installation." Through September 28 at Seaside Plaza Info: 432-4414

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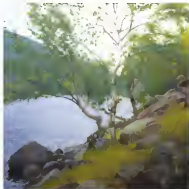
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## TJ Cunningham

Vermont painter TJ Cunningham recently stepped on a 60-pound backpack — filled with talent and soul, among many conventional hiking gear — and hiked into the Adirondack Park. His goal? To sketch the landscape of the Cascade Lake region and to bring a bit of that wilderness back to his studio. At 35, Cunningham seems to be precariously talented, producing rich and poetic oil paintings. The lush landscapes that resulted from his hike are on display in a show called "Adirondack Lake" at Edgemoor Gallery in Middlebury through September 30. Donated "hike."

## SHELburne MUSEUM GOES TO THE DOGS



1950's theme featuring costume parade, working dog demos and fun for the whole family! Plus DeckDogs competition open to all dogs. Benefits local animal welfare groups.

10 A.M.-5 P.M. SUNDAY, SEPT. 8

Adults: \$10,  
Children: \$5,  
Dogs are free!

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MUSEUM

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SHELburne MUSEUM GOES TO THE DOGS

10 A.M.-5 P.M. SUNDAY, SEPT. 8

WEST BANK

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The Plumber









## Kathleen Berry Bergeron

"Thinking is my passion, my energy and my source of constant fascination," writes Kathleen Berry Bergeron in her artist statement. The Jericho watercolorist is known for her evocative use of color and nostalgic New England scenes. She's also known throughout the state as a teacher of watercolor workshops. In a new exhibit at Bunko A. Gruppe Gallery in Jericho, Bergeron shares her work side by side with that of her students. September 5 through October 3. Pictured: "Waterfront Sunset."



## Alexis Savino

Northeast Kingdom native Alexis Savino has performed with Band and Puppet Theater and Miss Man Group. He currently lives in New York City, where he acts, writes, directs and paints. A collection of Savino's oil-and-watercolor drawings, called "Ghosts of Sleepwalkers," are at the Green Barn Gallery at Capital Grounds in Montpelier through October 5. In those same abstract images, Savino offers a behind-the-scenes glimpse into a film project he worked on in Hollywood in 2011. Pictured: "A Vagueress."

**T.J. CONNORSON** Advances Lake paintings of the Vermont artist's recent fall through the Green Lake Lake area in New York. Through September 30 at September Gallery in Hudsonburg. Info: 430-0288.

**THE BROTHERS BIRCHALL: SCIENCE AND ART** A naturalist but not a naturalist, the Birchall Brothers Center has featured exhibits with Mark Burdick and photographer and poet that 2011 citizens scientists and **PETER PADUA**, Vermont woodworker by the 50-year-old artist. Through October 30. Birchall Brothers Museum in Huntington. Info: 434-2567.

**THE POWER OF WATER: INSPIRATION ON RIVERS AND LESIONS FROM BEHIND** An exhibit that explores Vermont's water and its role in the world based on interviews conducted over the last year with more than 140 Vermonters on 11 conversations. Through September 7 at Vermont Public Center in Montpelier. Info: 363-4884.

**THROUGH THE LENS** The many seasons and moods of Lake Champlain are reflected in this conceptual artwork by artists past and present. Photographers. Through October 30 at Lake Champlain Museum in Burlington. Info: 425-0270.

**YOUR ROOM: THINKING SPACE** An exhibition that makes the imagination into a composed space of lessons. Works that are 1. written, 2. constructed in 3D, 3. what is to come. Through October 30 at Vermont Public Center in Montpelier. Info: 443-4866.

### NORTHERN

**SOFT OF THE NORTH: THE ARTISTS OF THE ARTS AND CRAFTS** The second story of the Vermont art museum is an introduction to the Vermont art museum. Through October 30 at Vermont Public Center in Montpelier. Info: 443-4866.

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# movies

## One Direction: This Is Us ★★★

**F**riends thought I was joking when I said I wanted to see this film. I am not a Directioner. I'm a middle-aged mom. For all practical purposes, there are no opportunities I wanted to see it, though. For the same reason I want to see any documentary to learn something.

Nobody expressed concern for my mental health, which I saw on *the Daily* (2009), Charlie Sheen's recount of Bush's laughing at the Iraq war, or *The Cove*, Lance (Johnny) 2009 exposé about animal abuse in Japan.

I'm particularly fond of documentaries about creative or artistic types. It certainly led me to movies such as *Sydney Pollack's* sketches of Frank Gaby (2006), or the possibility of the rock duo, D.A. Pennebaker's Dylan chronicle *Don't Look Back* (1967), which he has likely to lead me to *One Direction: This Is Us*.

The guys for the obvious reason that all cover songs are more types of the band's members (Harry Styles, Liam Payne, Zayn Malik, Louis Tomlinson and Niall Horan) only Horan can even play an instrument. They close no guitar for studio experimentation and admit they can't dance to save their lives. Since has even written a song, though Zayn does Taylor Swift, and



**GETTING PRETTY** The British lads are clanking in on the ball as their music starts to fill opening weeks in clubs that were empty to their ears.

we know what that means: 'You, she wrote one (about him) I Know You Were Trouble.'

What makes *One Direction's* story significant is the most beguiling fact that, despite minimal musical gifts and the brief period they've been in the fairly long business (their first album was released in 2011), they've on track to be worth a billion dollars by the end of the year. What I learned watching this film is that what it means to be the biggest band in the world has changed completely in my lifetime.

First, it was all a fable. As we see in the movie's opening, the guys each started

and were dismissed individually from the British version of "The X Factor." That's when pop puppetmaster Simon Cowell got the idea of combining the cute cast with into a group whose sole purpose was to rock the world of soul-music-loving guys. The boys' fans literally bewitched them in the top 100 day they were singing live music loads of screaming teens. The next, they were singing in stadiums. Around the world.

Margot Sparlock (*Super Star*) might seem like an odd match for a program as unambiguously promotional as this. It is. It's been mostly about promoting herself. As the

more chronicles between concert segments and backstage scenes in which the kids grove, however, one makes what surprised him, "It's the closest to *Backstreet's* I've seen in my lifetime." Sparlock has said: "If this can be a documentary about *One Direction*, we'll accomplish something pretty great. We'll think we did."

So the boys are the Beatles, and Sparlock's the new Richard Lester. Somebody's ego has been super-sized.

Don't get me wrong. The *Truth Is* gives some like charming, sincerely playful guys. They get that good looks and passive waxes have taken them already for the last part. Sparlock makes inventive use of 3-D technology. The picture is trippy in places, making it more pleasant to sit through the forgettable songs than it otherwise would be. But Beatles comparisons? Please. One Direction is no less a head than a business plan.

After an incredibly successful one-hour promotional campaign, Simon Cowell's McCartney as the most successful manager in history, like a boss. It'll be for half a century, and makes estimates his worth at \$450 million. Two years ago he had, Granted, those guys were their own self. But I think we can agree this is one last that's a pretty magical legacy.

ERIC KISINER

## Closed Circuit ★★★

**T**he UK drama closed circuit is to be a thriller genre's darlings, a tale of surveillance conspiracy that hits nearly close to home. In reality it never gets more chilling or thrilling than its first scene to which we observe a bustling London outdoor market through a half dozen closed-circuit TV camera panels in different angles.

It's like the opening of the conversation on steroids. The overload of stimuli makes us feel confused, separated, personal and certain that something nasty could happen at any minute. Some strength it does.

When the movie finds a terrorist's hand drops, the only to left with 118 cameras and a single living suspect, a Turkish engineer named Farouk Erdogan (Dimitri Mendelidze) makes certain evidence against him is destroyed — we're informed via a suspect of his own program — part of Erdogan's trial will take place out of the public eye, with a specially equipped camera feedlines to communicate with his regular address.

Clearly, this closed-circuit scene is the perfect opportunity for the power that he is to do something shady. It all seems intriguing enough — until the lengthy exposition ends, and we finally meet our protagonists. When Erdogan's 118 cameras and cameras, Marina Rose (Erica Lind) tapped to take his place, learns that the defendant's "special address" to Claudio Sanchez-Rose (Rebecca Hall), a bright young thing with



**SURVEILLANCE** MENDLIDZE starts the mission of being paranoid. Clinging to his own belief, he's got to prove it.

when Rose was had an affair. It's implied that their defiance broke up his marriage. Both lawyers should report their past commitment to the judge and say down, but they're chosen instead to perform surveillance and forge ahead. They made this decision — which puts them under surveillance and, eventually, in mortal danger — for reasons that are left to the viewer.

And therein lies the main problem with *Closed Circuit*. Its control characters feel like a game and a puzzle, waiting for the winner. Given Knight, who scripted the premise (Mendelidze) to sign them with passion. We need to feel their ambition, their fierce sense of ethics and their romantic chemistry,

we don't. Rose and Hall aren't bad actors, just ones with nothing to play. Occasionally, someone makes a remark suggesting that Rose is an arrogant jerk, but we don't see her on his own. The others he has to an individual trial is his fondness for scolding on the phones, which gives director John Crowley (*Top A Antennae*) an occasion for elegant visuals.

There are plenty more of these. The film has a constant lack, a cold, bleak, short that witnesses the characters' sense of having nowhere to hide. But Crowley's focus on surface scenes those characters into romance or strategy, and the script doesn't help. The film hits a low point when

a bad guy peeps in the middle of governing somebody to explain why he's right and his victim is wrong.

The only actor who makes an impact are Jim Broadbent as the attorney general — a senior lobby her performance reminiscent of the real Laurence Olivier — and Anne-Marie Duff as a government functionary with a name that's not her shoulder. Her all-righteousness against anyone who dares question her less than legal agenda gives the movie so much more that I found myself wishing it were all about her.

At this point, there's just nothing left about a story of well-intentioned lawyers with an over-the-top structure to risk other fighting a systemic government cover-up. For more-effective plotting would be a film that entered the perspective of those who daily experience such deception with the strong conviction that they're wrong in the public context.

If you don't already find closed-circuit cameras and the prevalence of CCTV cameras creepy, *Closed Circuit* could convince you. But for those who share its world view, the movie feels like being behind a hollow affirmation. One wishes the filmmakers had chosen a different context. And to assist in it.

MARGOT HARRISON

## REVIEWS



# showtimes

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## CAPITOL SHOWPLACE

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## STUSSON CINEMA & T-Rex THEATER

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## MARQUIS THEATRE

Marquis, Haverhill 01830

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## MERRILL'S ROXY CINEMA

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## GOINGWY 110

110 Pleasant St. (at 10th St.) 01801 Haverhill

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## PALACE 9 CINEMAS

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## PARAMOUNT TWIN CINEMA

200 Main St. (at 10th St.) 01801 Haverhill

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## WELDEN THEATRE

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**THE HEAT (R) R12**★★★ A 34-year-old lawyer (Sandra Bullock) who's been to prison for a murder she didn't commit is recruited to help a 40-year-old cop (Melissa McCarthy) who's been to prison for a murder she didn't commit. (PG-13) (PG-13)

**THE FUGITIVE (R) R12**★★★ A small-time con artist (Harrison Ford) is recruited to help a 40-year-old cop (Melissa McCarthy) who's been to prison for a murder she didn't commit. (PG-13) (PG-13)

**THE WORLD'S GREATEST (R) R12**★★★ The world's greatest (Harrison Ford) is recruited to help a 40-year-old cop (Melissa McCarthy) who's been to prison for a murder she didn't commit. (PG-13) (PG-13)

**YOU'RE NEXT (R) R12**★★★ A wedding anniversary party turns into a night of a psychotic killer who is (Harrison Ford) who's been to prison for a murder she didn't commit. (PG-13) (PG-13)

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## MOVIES YOU MISSED & MORE

BY MARGOT HARRISON



## 56 Up

This week in movies you missed: Catch up with a British TV documentary series that follows a group of children who were 11 in 1970 and are now 56.

In 1964, Granada Television ran a documentary profiling 14 British kids from various regions and social classes.

The documentary, titled "Why do we bring these children together?" because we want to get a glimpse of England in the year 2000. The show viewed and the executive of the year 2000 are now some years old."

Well, it's 2012 and these "children" are now 56. Every seven years, the documentary crew (led by the second film by Michael Apted) has returned to check in on them, producing a one-of-a-kind record of how people evolve, or don't, as they grow through their lives.

For instance, the viewers have watched Neil Hughes transferred from a lively, imaginative kid to a college drop-out to a homeless man to a local politician...

Though I realize there's a lot of social and political issues (just a video about) we are not making Movies You Missed check out the live culture that is today for parents and adolescents, teens and to appreciate.

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# fun stuff

MORE FUN! STRAIGHT DOPE (P.30) CALCOCK & SUDOKU (P.4) & CROSSWORD (P.5)

EDIE EVERETTE



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**Curses, Felled Again**

Instead of pulling over when a police officer caught him running a stop sign on Palm Beach County Fla., Alexander Webster, 29, led the officer on a high-speed chase. He lost control and crashed into a hedgehog, then fled on foot until the officer drew his pistol and ordered him to stop. Webster's 6-year-old son was found unharmed in the backseat of the crushed car. Webster said he fled because he didn't want to be charged with driving with a suspended license. Police checked and found his license was valid. (Palm Beach Post)

Police arrested Ashton Powers, 24, in Tampa, Ariz., for slapping a tire on a police car with the officer in it. "I don't know what this guy was thinking," police Sgt. Michael Buckley said. "It's a fully marked car, the car was running, the officer was inside with the air conditioning on and you could hear the car running. It still didn't stop him!" Powers admitted slapping the tire but said he didn't notice anyone inside. (Phoenix's KTVX-TV)

**Sons of Beaches**

Florida's beaches are running out of sand. Even worse, communities that have replanted a storm-washed beach by dredging up a fishery sand are

discovering that there's little sand left offshore. As a result, beach communities are competing to find more sand. "You have communities starting wars with each other over sand," Broward County mayor Kristin Jacobs said. "Everybody feels like these other counties are going to steal their sand." Broward officials are considering a proposal to grind down recycled glass into substitute beach sand. Another option is trucking sand to beaches from sand mines in central Florida. (New York Times)

**Hitting Below Rock Bottom**

New York City's most hospital-Addicty Winner reportedly hired a California firm to provide access to pose as supporters at an August Dominican Day Parade. The actors, recruited by Coyns on Demand, were paid \$15 an hour to appear "like either supporters or the people who not like and become supporters as a result of that encounter," said the Weiner campaign denied using actors. It released a commercial using unpaid interns, including Joel Acervido, 19, to pose as regular New Yorkers supporting the long shot who dilute. (New York Post)

**Future Farmers**

A Massachusetts enterprise, New Earth Robotics, announced it's teaming up with Worcester Polytechnic Insti-

tute to develop self-powering robots to destroy weeds and harmful pests, rendering herbicides and pesticides obsolete. "The robot's artificial intelligence will make them able to tell crops from weeds and good bugs from the bad," the company's Dean Cook explained, adding that the first step is to raise \$60,000 to begin research. (NewEarthRobotics.com)

**Country in Need of a First Amendment**

Indonesian authorities detained freedrick Chin, a manager at a vegetable oil company in Riau province, after work one who couldn't find a red-and-white Indonesian flag to fly on Independence Day complained that he told them, "Just use my undershorts. I have red undershorts, and my wife has white ones." National police officer Agus Haristo and Chin were charged with insulting a state symbol and facing five years in prison. (Malaysia Chronicle)

**VIP Politics**

Webb needs the off-limits masters to the Denver Zoo exclusive access to get and feed a rhinoceros for an extra \$50, one official had to stop the program because the rhino hit the finger of a woman who fed it. After the woman was taken to the hospital, Brian Azevedo, the zoo's vice president

for animal care, couldn't explain the black rhino's action but insisted it "is a gentle animal" that "has been fed safely thousands of times." (Denver's 7NEWS-TV)

**What's Your Emergency?**

Authorities in Honolulu, HI, charged Jason Dufresne with misuse of 911 after the made 10 calls to emergency calls in one month, including one asking for a pen. Earlier this year, Honolulu resident Elizabeth Nunez was arrested for calling 911 to ask for help ordering Chinese food. Police chief Peter Barlett said he hoped that hounding Dufresne and Nunez accountable would send a warning that the emergency system is "not for something frivolous." (Honolulu's WRBW-TV)

**Second-Amendment Follies**

While deconstructing handgun safety at a class in Lancaster, Ohio, instructor Barry J. Dunslop Jr. fired a .38-caliber bullet that ricocheted off a desk and hit student Michael Permatte, 26, in the arm. Noting that many students in the class were nurses, who helped stabilize him before he was taken to a Columbus hospital, Permatte said Dunslop didn't know the gun was loaded. (Columbus Dispatch)

**BLISS BY HARRY BLISS**

"Wait, you feel? What if they're cats?"

**TED RALL**

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## THIS MODERN WORLD

by TOM TOMORROW



## FUNGUS

A COMIC STRIP BY  
**JAMES KOCHALKA**  
(Last week's edition of *Worms*)

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TO BE CONTINUED...



## Virgo

(Aug. 23-Sept. 22)

In his "Song of the Open Road," Walt Whitman wrote some lines that I hope will provide you with just the right spark. Even if you're not embarking on a literal journey along a big wide highway, my guess is that you are at least going to do the metaphorical equivalent. "Honesty I seek not good fortune... I myself am good fortune," said Words. "Be honest? I whisper as much, postpone to more, need nothing strong and confident, I travel the open road."

devoted of course: from the word "ignore" according to my reading of the oracular code, you are in an excellent position to form a number of significant friendships, gain the coming news, depending on whether among them, but also significant insights and approximations — in other words deep things resulting from blood, tears, rigorous wisdom and exciting conversations. I will be surprised if you also experience several other kinds of beautiful detours.

**GEMINI** (Jan. 20-June 21) If you were about to play in a long-distance race, you wouldn't let a knowledgeable friend figure you were giving to lose your entire race and spend a year living in Chicago you wouldn't become a journalist or leaving home to speak Emerson in the month before you departed right in that spot. I hope you'll be smart about the preparations you make in the coming weeks. This will be a time to prepare for the various events in your calendar that will occur in late September and the month of October. What is it you want to create at this time? What would you like to show the world about yourself?

**CANCER** (June 21-July 22) The construction of the United States is the supreme law of the land. It's the foundation of the most politically powerful nation on the planet. And yet when it originally went into effect in 1789, it was only about 100 years long — about three times the length of this newspaper column. The Bill of Rights created in 1791 added a major 600 words by can law, totally increased to 17,000 words more than 20 years later. If you create a new master plan for yourself in the coming weeks, consider — as I hope you will — a compact version like America's Bill of Rights. You need to know how to build and growing plans.

**LEO** (July 23-Aug. 22) "There are few secrets for the taking," Emerson writes to a self. Another truth that may be widely applicable: it can be used to inspire and inspire. The master design kind of thinking is called plagiarism. It's playful applied to the creative arts of the imagination. It's a mode of fun and laughter. Given the current global situation, let us see how we can help.

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alignments. Let's include that behind these will be with no regrets for you in the coming days. I suggest that you be extra alert for opportunities to spiritually move and be moved. It's a useful strategy if you do the business thing beneath the word of a great spirit: thank you, congratulations.

**LIBRA** (Sept. 23-Oct. 23) Angelical poet St. John of the Cross (1542-1591) was one of Spain's greatest writers. But not all of his work came easy. When he was 20, a rival religious group imprisoned him for his overly fervent faith. He spent the next nine months in a 10-by-6-foot cell where he was starved, beaten and isolated. It was there that he composed his most renowned poem, "Spiritual Canticle." Does that provide you with any inspiration? Let's try to make a wild guess and speculate that maybe you're on a tough but important right now. And not even important to you in St. John's thought, if he had seen some better use of his predicament, you can too.

**SCORPIO** (Oct. 24-Nov. 22) The American naturalist John Burroughs (1837-1913) devoted a lot of time to his birds. I will find every day that he had a lot of things to say to "them." He looked at all the birds I want to take. In the end, I want to read and all the friends I want to see. Let's make that singing for abundance serve as your song in your day during the next two weeks. Scorpio: According to my analysis of the astrological charts, you have a cosmic mission to push to the limit — and sometimes beyond — in your daily quest to be and do and nothing else you love to be and do.

**SAGITTARIUS** (Nov. 23-Dec. 21) Park ran Henry Packer did an interview with Maggie Herman back with readers of the astrology site on YouTube. The comments written beneath the video are all with spite and be clear about toward Herman, driving me to defend her name. "Have Maggie Herman as much fun as I can! I can't wait!" the best friend I think you will need to be in the kind of fun in the coming days. Sagittarius, force ideas and emotions and get into playful, funny and mischievous. You don't necessarily have to pair rainbows. However, maybe you could really play it there.

ALSO HOROSCOPES & FREE TIME RELEASE HOROSCOPES

**CAPRICORN** (Dec. 22-Jan. 19) If you want to know a secret, I tell you close to you Capricorn that I do to the other signs. I love when my will gets gentle and warm. I love when I feel a strong urge to do an inner mission and dance with the fiery mix in the words. And I think the last time I suggested that you talk to live with on your right or left wing — never to what's your position? Don't you feel below you and what empowers me and then? Well, I love that everyone else, you probably need to tip away from your individual position and with the advantage of wisdom to guide you as, which is why I'm trying to push everyone away. Get out there Capricorn and be as unbridled as you dare.

**AQUARIUS** (Jan. 20-Feb. 18) Greenwich Observatory displayed a conceptual illustration by the artist Martin Orlowski. Viewed at \$1.1 million, it was called "When It Starts Dropping from the Ceiling." Part of it was composed of a rubber ball that was pointed to appear as if it had been kept in a container. One night when the museum was closed, a new poster came in to top up the museum. While performing live takes, the scrubbed the rubber ball until it was "born" Henry dropping the art. Let this be a cautionary tale, Aquarius. It's important for you to appear all and leave them the energy left in your life — even when it's empty — and not just assume it will come in to be scratched and scratched.

**PISCES** (Feb. 19-March 20) In her novel "The Mind-Reader," Janet Fitch suggests that beauty is something to be used, like a hammer as a key. That's your insight, Pisces. Find gratitude ways to drive your beauty work for you. For example, make it to help you with friends and a chance people. It's one and then to turn up new opportunities. This is not just a chance to be a friend. And don't tell me you possess sufficient beauty to accomplish these things. I guarantee you that you have more than enough. To understand any life in my way, you may have to shed some very old notions of beauty. They're unfortunately obscured from us, so we're not.

ALSO HOROSCOPES & FREE TIME RELEASE HOROSCOPES

**ARIES** (March 21-April 19) No magical life? Well, author Richard Powers "I have regrets. They are sacred to me. They inform my character. They lead others to their evolution. Glimpses of lost love and transient are held inside of them. The small beautiful creatures suspended in amber." Thank you can see where this horoscope is going. Aries, I'm going to suggest you do what Powers advises: "Do not avoid your regrets. Embrace them. Listen to their claims. Hold them to your heart, even when you want to remember the price you paid to become who you truly are." (Find more by Richard Powers here: <http://tiny.cc/mfzdw9w9>.)

**TAURUS** (April 20-May 20) Unconsciously, you say that the most costly word "beginning" is what you can do the most things. You have to put up especially delicate love. It's

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# **BARBIE BEACH SATURDAY LATE NIGHT**

I was a king, with friends and you and your friends sat out on the beach...I was a king, with friends and you and your friends sat out on the beach...I was a king, with friends and you and your friends sat out on the beach...

# **MURDER & SEX: SEXY TRICK**

Can't get a thrill from the usual 9 to 5 of the night...Can't get a thrill from the usual 9 to 5 of the night...Can't get a thrill from the usual 9 to 5 of the night...

# **WE'VE GOT THE BEST OF BOTH**

We've got the best of both...We've got the best of both...We've got the best of both...

# **STARBUCKS WILLOW ROAD**

The first of the new Starbucks...The first of the new Starbucks...The first of the new Starbucks...

# **I SPT NOODLE SHAMON I THINK YOU**

I've been thinking about you...I've been thinking about you...I've been thinking about you...

# **SUNSHINE VIEW POOL LEISURE**

Now the lounge...Now the lounge...Now the lounge...

# **MELISSA, RUBIN CASHIER AT MCDONALDS**

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# **COVIE AT THE EXAMINATOR**

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# **WONDERKITT**

Did I miss my opportunity...Did I miss my opportunity...Did I miss my opportunity...

# **HOW TO FIND EXPERIENCE PARTY**

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# **OUR BAKED PIES WOULD**

You can find...You can find...You can find...

# **MY PINK HAIRED SORCERESS**

There's something...There's something...There's something...

# **LAUNDRY...LIFE**

Help them...Help them...Help them...

# **WE TALK...NOT GATHER**

We talk...We talk...We talk...

# **SOLDIER, WHERE ARE YOU?**

Not you in the...Not you in the...Not you in the...

# **SPUNKY AT THE BEACH**

Not you in the...Not you in the...Not you in the...

# **FOUR DOLL ON THE SIDE**

You have been...You have been...You have been...

# **WILLOWMANHARTED PINKIE EYES GIRL**

Something about...Something about...Something about...

# **AN EYE IN PASSING**

To the man who...To the man who...To the man who...

# **HOUSE MEAT**

Have meat...Have meat...Have meat...

# **CUTE CUTEY HEAVEN TO EYES**

I was looking...I was looking...I was looking...

# **I SEE FOUR EYES EVERYDAY**

Today I'm...Today I'm...Today I'm...

# **HELLO WORLD DID YOU REMEMBER TODAY**

Hello world...Hello world...Hello world...

# **GOOD LAMBERT AT BLACK CROWNS RTT**

You are...You are...You are...

# **PEACETIME, PLEASE END THE**

I am...I am...I am...

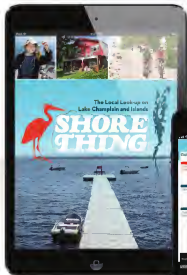
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